

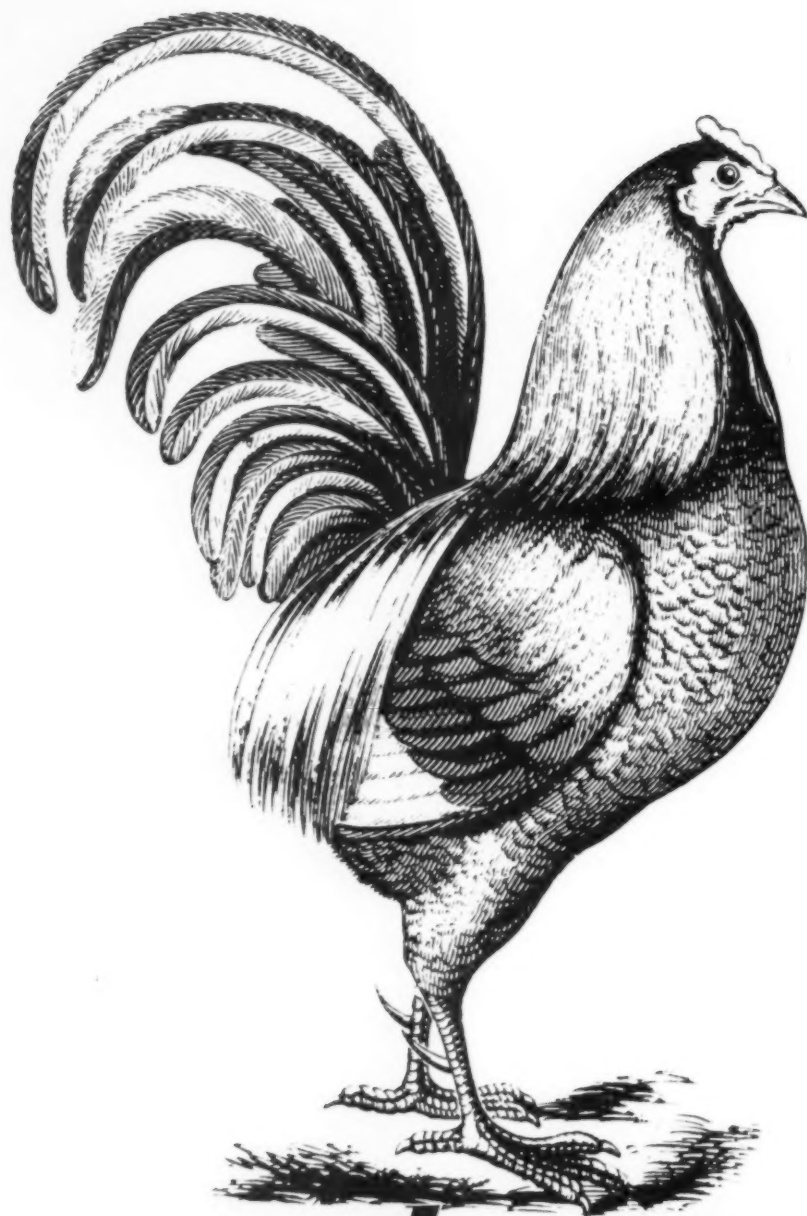
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AUGUST, 1961

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LETTERS TO THE EDITOR

An Esthetic Problem

Is there a line of demarcation between concept and its execution? Obviously a singer may have a clear conception of a role and yet execute it poorly, or on the other hand his conception of a role may not be mature but it may be compensated for by an unusual flair or talent. Sometimes conception and execution may even be confused by the most astute reviewers. Take as an example my debut in Bayreuth three years ago in the role of Gurnemanz. Upon beholding my unusually long frame (6'6½"), Wieland Wagner decided to "create" a new conception of Gurnemanz. "All of my predecessors could be likened unto Baroque architecture," said Wieland, "but you are to be like a Gothic tower."

The new Gurnemanz was not to have the traditional long beard and was not to be the gruff but goodhearted knight, but would be a figure like a New Testament apostle—ascetic, mystic, untarnished by the fussy details usually associated with this character. The critics, however, were not informed of the new conception. After some hue and cry about my stern, severe and beardless Gurnemanz, I returned to Wieland suggesting that I should return to a more traditional interpretation. Having possibly more foresight than I, he said: "Let them say what they like; in 10 years they will all be copying us!" Perhaps this is true, but for the remainder of the 10 years I will be the one taking it on the chin, unless someone enlightens the reviewers that it is Wieland's concept, and not just my portrayal, which is involved.

Actually, I was spurred to this writing by a most stimulating article in *MUSICAL AMERICA*, entitled *Producer and Singer*, by Audrey Williamson. Being an American and a resident member of the Metropolitan Opera Company, I am perhaps biased in feeling that Miss Williamson is biased on behalf of Covent Garden. Be that as it may, her article did serve to crystallize in a very dramatic fashion my thinking concerning the "communication barrier" between artist and reviewer.

Regarding the Metropolitan version of *Parsifal* this season, Miss Williamson objects to "the extraordinary discrepancy of time . . . where Hines's Gurnemanz aged some 40 years . . . while Uhde's young middle-aged Amfortas merely put on a discreetly realistic five years." This of course implies that my aging in *Parsifal* was indiscreetly unrealistic, giving rise to the impression that I had not executed the transformation properly. It would seem that my make-up job was poor.

On the contrary, it is my conception,
(Continued on page 55)

England, Too, Faces a Crisis in Broadcasting

It is plain to all observers that there is a growing discontent with the quality and content of television and radio programs in the United States, not only among critics and specialists but also on the part of larger groups of viewers and listeners. The unsparing criticisms of television programming by Newton Minow, new head of the Federal Communications Commission, were greeted with a chorus of Yea's from an astonishing variety of sources.

During my recent European trip I was able to talk with representatives of the British Broadcasting Corporation and with English music critics, composers, artists, publishers and laymen about the problems there. In view of the looming controversy here at home, the situation in England has special interest for Americans.

You can stir up a musical hornets' nest almost anywhere in London by bringing up the question of the renewal of the British Broadcasting Corporation's charter. The fourth charter of the BBC (which received its first one in 1927) was granted by Parliament in 1952 and expires in June, 1962.

In granting the fourth charter, the British Government announced in a White Paper that it had "come to the conclusion that in the expanding field of television provision should be made to permit some element of competition." Later, the Postmaster General issued a broadcasting license, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954. But the Government explained that the proposal that there should be competition with the BBC was not intended as a criticism of that organization. It had been made perfectly clear that the BBC would continue to be the main instrument for broadcasting throughout the United Kingdom.

One of the pledges of the BBC from its earliest days has been "to serve minorities as well as majorities, making every effort to provide the best at all levels of taste and interest." (The famous Third Programme is an outstanding example of a series planned for a minority audience of high intelligence and open-mindedness.) The BBC regarded broadcasting as "a source, not only of entertainment, but also of information and enlightenment available to all." Public service was the leading motive, and stress was laid on high standards and a strong sense of responsibility. (These statements are based on the *BBC Handbook 1961*.)

The most hotly argued question today seems to be: Has the BBC lived up to these high ideals? Some of the most intelligent and best-informed people with whom I talked seemed to feel that programs had declined in quality, challenge and interest, and that the BBC needed a good jolt. But almost all of them added that, vulgar and crass as BBC programs could be, the privately sponsored ones are always a bit worse.

An interesting comment was that the BBC seemed to be trying to make a broader popular appeal by slanting its programs at a low, if not the lowest, common denominator of taste. But everyone (whether pro- or anti-BBC) agreed that the strength of the organization lay precisely in the opposite direction—in having the courage to maintain quality, in having faith that most listeners and viewers will have more respect for you and more interest in you if you do not pander to their lowest tastes but give them credit for some intelligence and desire to enjoy good art and entertainment.

There are several essential differences between the state of broadcasting in Great Britain and the United States that the American observer should keep in mind. The BBC derives its principal income from the government revenue from radio and television licenses. Commercial advertise-

ments may not be broadcast in any of its services. As the *Handbook* puts it: "This means that the BBC's whole output corresponds with the editorial columns of a newspaper or magazine; unlike them, it has no separate spaces for advertisements." The BBC is allowed to publish periodicals, and the profits from its *Radio Times* have been considerable.

The External Services of the BBC, which are directed to overseas listeners, are financed by grants-in-aid from the Treasury. They amounted in 1959-60 to a total of \$18,701,200.

The BBC is a corporate body set up by Royal Charter. It has nine Governors who work through a permanent executive staff headed by a Director-General. Its authority extends over the whole field of broadcasting, including engineering and installations. Although Parliament has ultimate control of it, it has always been treated as "a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established." It is fair to say that it has never been in danger of becoming a political plaything or the instrument of private pressure groups.

Since the public is paying for the BBC through the tax on receiving sets, naturally the feeling of interest in and obligation to the public is very strong. The Audience Research Department of the BBC is constantly at work. Every day interviewers question between 3,000 and 4,000 people scattered throughout the United Kingdom. Opinions of audiences are gathered through panels of listeners and viewers. The scope of the BBC may be gauged from the fact that the total number of persons employed on its staff (excluding performers and staff engaged on program contracts) in March 1960 was 16,889, and the number of contracts it issues each year amounts to some 140,000.

Many readers may object that the situation in Great Britain is so different from that in the United States that comparisons would be misleading. But it should be remembered that the larger issue involved is the same: the vital importance to national welfare that such media as television and radio should be employed intelligently for the national good and not left to the mercy of commercial opportunism or a cynical exploitation of mass appeal. And Great Britain's experience with the BBC can teach us valuable lessons in the problems of the relationship between the government and private enterprise in these fields.

It was only this past year that the number of combined radio and television licenses in Great Britain passed the 10 million mark. Ten years ago there were fewer than half a million. In view of this phenomenal increase in television viewers, the Government set up an inquiry into the future of radio and television broadcasting under the supervision of Sir Harry Pilkington. It recognized the "profound impact" of television on the life of the nation.

The BBC, it will be seen, is a much more reliable barometer of public taste and of government concern than anything we have on this side of the ocean. The tastes of the mass British public in television are in many respects like those here. Broadcasts of national elections and important political events are popular. Sports are a major attraction. Comedians, popular singers and entertainers attract huge viewing audiences. (*The Archers*, with their sketches of life in the country, command a daily audience of five million viewers.)

Yet the BBC reports that about one third of its peak-hour programs now fall into the category of "programs of a more thoughtful or serious nature." If drama is added, one half of its total television output falls into this category.

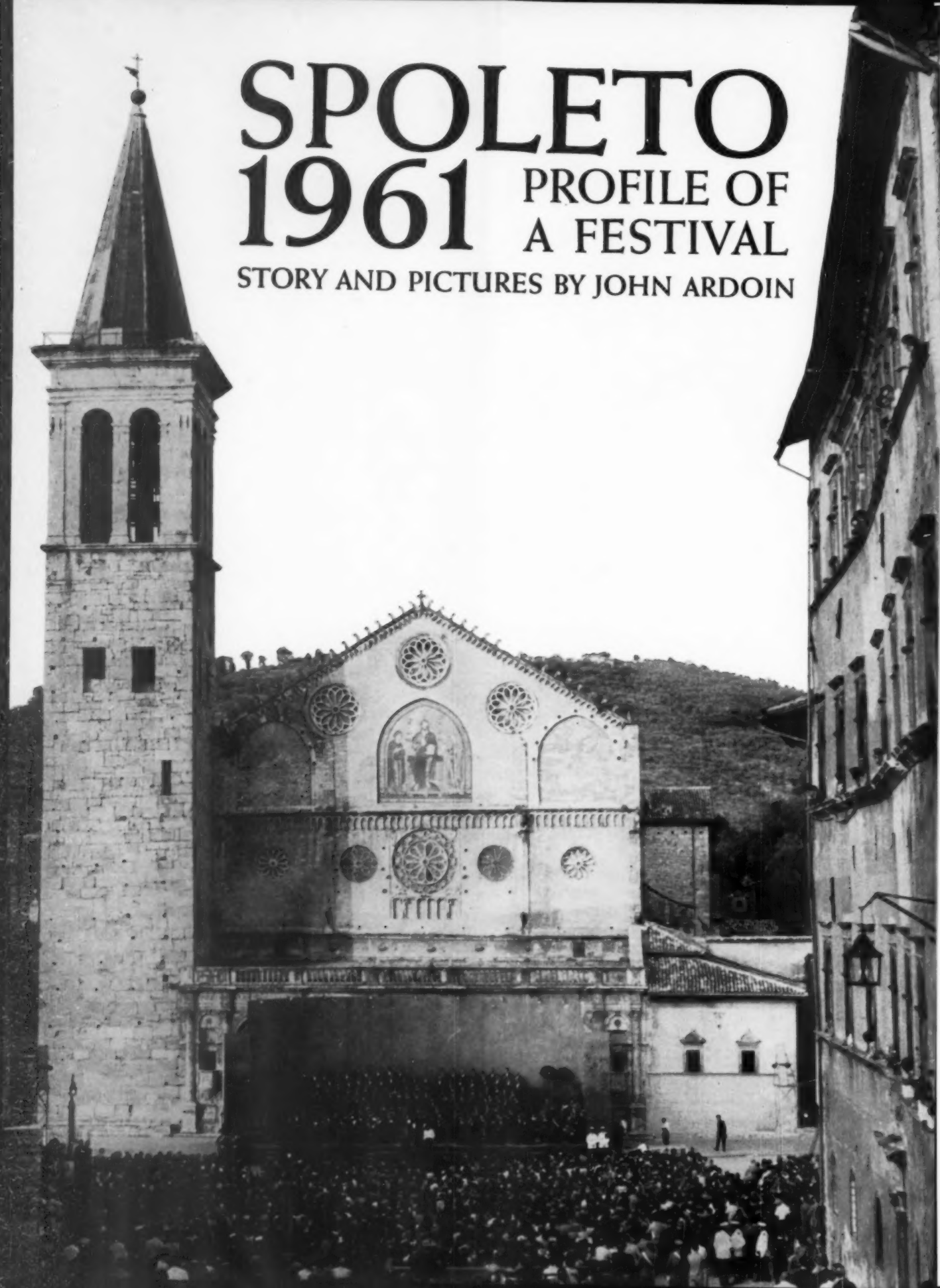
(Continued on page 54)

SPOLETO

1961

PROFILE OF
A FESTIVAL

STORY AND PICTURES BY JOHN ARDOIN



Gian Carlo Menotti looked for nearly a year throughout Italy to find a setting for his Festival of Two Worlds. With the discriminating eye of a man of the theatre, he found an ideal site for his dream in the drowsy Umbrian town of Spoleto. Only 75 miles from Rome, the small city boasts a fine opera house (built about 1850, with 1,200 seats and a spacious stage) as well as a smaller gem of a theatre on the cathedral square.

Spoleto had once been prosperous with coal mines and olive groves. But the mines played out, a great frost killed most of the trees, and the area was left impoverished. Menotti's dream meant an economic rebirth for the city. Spoleto were hired to sew costumes, paint scenery, build the new roads which lead to their city, work as waiters in the mushrooming restaurants, do laundry and clean apartments. Even the new Hotel dei Duchi was built entirely by local labor.

Spoleto, once off the beaten tourist track, is now visited during the year by some 70,000 people who now know of it because of the Festival. The town is modern in facilities but picturesque in facade. (Menotti has campaigned against such things as neon lights.) There is a grace and ease in its narrow streets and compact piazzas. The showplace of the town is the imposing Duomo, with its elegant sprawling piazza flowing up a broad flight of steps into the heart of the town. The tempo on the streets and in the shops is a lazy one. The surrounding area is marked by alternating patches of lush green and sunburnt brown on hump-like hills.

The first Festival was held in 1958 and featured Verdi's *Macbeth*, staged by Luchino Visconti and conducted by Thomas Schippers, the Festival's artistic director. In succeeding summers, Donizetti's *Duca d'Alba* was rescued from obscurity, Hans Werner Henze's *Prinz von Homburg* was given its Italian premiere, and *La Bohème* was refreshed with a new staging by Menotti. In the Piazza del Duomo, the resident orchestra, the Trieste Philharmonic, has performed the Verdi *Requiem* and the Cherubini *Messe Solenne* under Mr. Schippers before the Cathedral. The Festival has given equal attention to the worlds of drama and dance, presenting such plays as O'Neill's *A Moon for the Misbegotten* and Garcia-Lorca's *Yerma*, and such dance groups as the American Ballet Theatre and Jerome Robbins' *Ballets U.S.A.*

All of this has taken a great deal of money. In fact, money is the major headache which plagues Menotti from year to year. The 1960 Festival, for example, received \$261,054.83 from foundations, personal contributions, the Italian government, box office, and the annual Spoleto Ball held in New York City. But expenses for last summer's Festival mounted to \$281,078.21, leaving a deficit of \$20,023.38 which was personally met by Menotti, who as it receives no pay whatsoever for his work in Spoleto.

For this summer's Festival, the fourth, things were somewhat brighter, for the Italian government has instated the enterprise as a national festival and guarantees it a minimum grant of \$37,000, a sum to be increased with succeeding festivals. Also, an Italian committee under the auspices of former Ambassador to Italy James D. Zellerbach has agreed to underwrite the Festival's Italian expenses.

The 1961 Festival dei due Mondi opened on June 15 with the Italian premiere of Samuel Barber's *Vanessa*, sung in Italian by an all-Italian cast. Barber has made a number of cuts in the work (the biggest is the skating aria); these have made the opera tighter and smoother. The locale of the story was moved from "a Northern country" to upper New York State, early in this century. Further, the opera was played in three acts, the original first two acts having been combined into one act of two scenes.

The most impressive aspect of the production was the sumptuous sets and costumes of Beni Montresor, which were worthy of the finest operatic stage. Vanessa's living room was in somber shades of brown suggesting heavy panelling; this was broken to the right by a soft orange glow from the fireplace, and to the left by a pale blue winter garden. The furniture was overstuffed Victorian, and the set was hung with elaborate draperies. The ball scene was done in burnished gold with balloon-shaped lamps, dripping yellow-orange draperies, and an imposing carpeted

stairway. The bedroom scene, in subdued blues, had florid furnishings. The costumes, perfectly keyed to the sets, were always complementary rather than distracting. Mr. Menotti staged the work, often managing to make his pale libretto a satisfying piece of drama.

The outstanding member of the cast was Mietta Sighele, last summer's Mimi, as Erika. Only 25 years old, she has a warm, poignant voice which captured the hearts of the audience with its freshness and beauty. The Vanessa and Anatol were two young singers from La Scala: Ivana Tosini and Alvinio Misciano. Miss Tosini managed the difficulties of her part with apparent ease. But too often her voice had a disturbing edge to it and her middle register frequently lacked body. Mr. Misciano was ineffectual both vocally and dramatically. As the Doctor, Giulio Bardi displayed a natural flair for the stage and handsome voice. Giovanna Fioroni was the excellent Grandmother and Harold Lara was the Majordomo.

The performance was in general highly polished. Credit for this was due largely to the fine young conductor Werner Torkanowsky, who, with a minimum of rehearsals, presented the score in an impressive manner that left one feeling that a great deal will soon be heard from him.

The most anticipated production of the summer was Luchino Visconti's staging of *Salome*. Visconti's magic in the theatre is well known, and much of *Salome* strongly supported this reputation. But it was a *Salome* so far removed from the usual conception of the opera that it was difficult to evaluate. He attempted to create an atmosphere reminiscent of Gustave Moreau's graphic treatment, which emphasized the story's decadence. In fact, his costume for Salome (Visconti did the set and costumes as well as the direction) was directly taken from Moreau's most famous study of the Judean princess. It was an hour and 30-odd minutes of sensuality and pageantry. Salome's entrance, as well as Herod's and Herodias', was lit by young slaves carrying billowing torches. The principal's costumes were opulent, with bulky capes, while the soldiers were dressed like extras in a Hollywood production of Romberg's *Desert Song*.

The set proved quite a puzzle. On either side of the stage were the crumbling ruins of Herod's palace; behind them, the cycloramic backdrop with an idealized, shining Jerusalem was mistaken by many for the Taj Mahal. In fact, the ingredients of the production were so eclectic that it was hard to see the various elements as a convincing whole.

Visconti seemed only secondarily interested in the music. For example, a completely unnecessary and awkward cut was made in Herodias' music because he felt it would heighten the dramatic action. All too often principals were standing with their back to the conductor for an important cue, and Salome was required to sing several killing phrases on her back. The staging was best when dealing with two or three people; but usually the stage was so packed with torchbearers, Jews, Nazarenes, and principals, that one's attention was completely divided.

The role of Salome was sung by a young American Negro soprano, Margaret Tynes, who moved with catlike ease about the stage and created an impressive picture with her slim body and brilliant eyes. Vocally, however, the role was an ill-judged assignment for her. Her voice was much too lightweight for the soaring phrases and she was frequently no match for the booming orchestra. It is hard to imagine a more ideal Herodias, though, than Lili Chookasian, whose heroic voice and strong characterization were among the high points of the Festival.

As the jaded Herod, George Shirley proved that the role need not be "saved" for the end of a career. His dark, full voice and high sense of drama joined in a telling portrayal. Robert Anderson was a sonorous and rich-voiced Jokanaan, while the fresh, fine tenor voice of Paul Arnold, as Narraboth completed the cast.

The Trieste Philharmonic, playing their hearts out for Thomas Schippers, achieved a sharpness and transparency that provided more dramatic excitement than did the "subway rush" on stage. The final two performances of *Salome* were conducted by Jorge Mester.

One of the most enjoyable things at the fourth Festival was the revival of the 18th-century chamber opera *L'Isola dei Pazzi*, by R. Romualdo Duni. Its charm lay in the



Vanessa: Ivana Tosini, Giulio Bardi, Mietta Sighele, Giovanna Fioroni, Alvinio Misciano

delightful costumes and sets of Peter Hall, and in the fact that it was performed in the miniature Caio Melissa Theatre, where Rossini once conducted. It was presented by the Opera da Camera di Milano, staged by Gian Carlo Sbragia, with the Orchestra dei Pomeriggi Musicali di Milano under Luciano Rosada. The score is no great musical find, but is unpretentious, pleasant and airy.

The first dance attraction was the Ballet du XXème Siècle of Maurice Bejart from the Théâtre de la Monnaie in Brussels. The program was an intriguing one—*The Seven Deadly Sins* by Kurt Weill, *Le Sacre du Printemps*, and *Divertimento* (with an improvised percussion score). The keynote of the company was youth, and the young dancers had strong substantial techniques. But as impressive as the corps

and individuals were, the company could not gloss over the lame, derivative choreography of Mr. Bejart.

The Seven Deadly Sins was vastly overproduced, and the scenery after each "sin" had to be changed. To fill in these lulls the orchestra improvised a tedious vamp, which completely destroyed the continuity of the score. The vocal parts were done in the original German, with French subtitles pro-

Salome: Margaret Tynes in *Dance of the Seven Veils* before George Shirley, Herod



jected onto a screen. Ursula Keubler as Anna I, stiff and voiceless, was given too much distracting dancing to do. Anna II, Janine Charrat, was hard and muscular and failed to arouse any sympathy whatsoever.

The opening set for *Le Sacre* consisted of a huge circus elephant painted black, which I presume was meant to be a pagan god. The choreography was intermittently indebted to Gower Champion, Jerome Robbins' *Cage*, and the bunny hug. It was a stale workout.

Divertimento was extremely overlong and far too tiresome to be called simply dull. The story is set in the familiar rehearsal situation as the company prepares for the day's class. A young dancer begins to play a set of drums, which leads to an interminable series of cliché movements and groupings.

The Brahms *Requiem* was given an impressive performance in the Piazza del Duomo by the Santa Cecilia Chorus of Rome and the Trieste Philharmonic under Mr. Schippers, with Joanna Neal and Robert Anderson as soloists. Despite two formidable limitations—an *al fresco* production in Italian—the performance was excellent. (One cannot, of course, overlook the influence of the setting—late evening in front of the noble cathedral.) After hearing Mr. Anderson's Jokanaan it was only natural to expect a fine job from him in the Brahms, and he did not disappoint. Miss Neal's solo disclosed a soprano of remarkable beauty and fullness. Her solid sense of pitch and well-schooled voice took her securely through this difficult section.

A memorable point was reached with the premiere of Jerome Robbins' new ballet, *Events*, on his Ballets U.S.A. program. With music by Robert Prince and superb sets by Ben Shahn, Mr. Robbins presented a hard-hitting and moving commentary on contemporary life which left the audience stunned. It was a ballet which had slickness, but with depth, brilliance, but with pathos. The principals were Patricia Dunn, Eddie Verso, Glen Tetley and Richard Gain. The new work was set in a program of familiar Robbins pieces—*Moves*, *The Cage*, and *Interplay*.

Other presentations included the Russian dance troupe, Beriozka; the Lalka Puppet Theatre from Warsaw; and *Album Leaves 1961*, featuring Arthur Mitchell, Akiko Kanda, and Bice Valori. One of the outstanding features of the Festival was the daily noontime chamber music programs under the direction of Charles Wadsworth. The concerts were informal and the music included such diverse composers as Pergolesi, Milhaud, Brahms, Barber, Bartok, Berg, Rameau, Poulenc and Dvorak. Among the artists were Shirley Verrett-Carter, superb young American mezzo-soprano; Albert Fuller, harpsichordist; William Kroll, violinist; John Browning, pianist; the Zagreb String Quartet; the Symposium Musicum from Rome; Charles Russo, clarinetist; John Wummer, flutist; and Charles Wadsworth, pianist.

The Festival's special student pro-

gram provides adequate stipends for young musicians, stage directors and dancers to participate in the programs. The student chamber music program is directed by William Kroll, and the entire program is administered by the Institute of International Education.

The Festival of Two Worlds is on a strong artistic footing. Neither avant-garde nor musicological, it presents music, dance and drama in a highly professional manner in a unique setting. Its problem is how to be as self-sustaining as possible. Attendance at

performances during the week is frequently pitifully small; only on weekends do the audiences and box office swell. Surely Menotti has had moments of discouragement, when he must have wondered whether it is worth the continual struggle to raise funds for this annual showcase of young artists. But foremost in his mind must be the fate of the Spolettini, to whose doorstep he brought the world. Indeed, if they are not already, the Spolettini may soon become the prime motivation for the Festival of Two Worlds.



Above: Shirley Verrett-Carter on the chamber music series with Charles Wadsworth. Below: L'Isola dei Pazzi, left to right: Alberta Valentini, Paolo Pedani and Renata Ongaro





WOLFGANG FORTNER—the evolution of one of the leading spirits in German music today, who is at present a composer in residence at Tanglewood

BY ERNST THOMAS

Wolfgang Fortner stems from the German Bach tradition. He was born in 1907 in Leipzig, and he studied there at the State Conservatory of Music and at Leipzig University. He studied composition under Grabner, organ under Straube, musicology under Kroyer, German literature under Korff, philosophy and psychology under Driesch and Krueger; and, in 1931, he passed the state examination for the artistic teaching field in higher education with music as his principal subject. In the same year he was engaged as a teacher at the Institute of Church Music in Heidelberg.

Centrally located Heidelberg—a favorable point of departure for the many and distant journeys of this traveling musician—has remained Fortner's residence to this very day, though in the meantime he has been professor of composition at the Music Academy in Detmold (from 1954 to 1957), and is now active in the same capacity at the Freiburg Academy. A few years ago, he had a house built for him in the almost bucolic peace of a suburb of Heidelberg. The large-scale linear architecture of this house reflects the clear, formative musical spirit of its inhabitant.

It was not without reason that we used the phrase, "Bach tradition," at the beginning of this attempt to portray a musician who is so important musically and such a stylistic trail blazer. A short examination of his career shows that he has never been without a teaching position. It would be completely false, however, to infer that pedagogical inclinations are dominant with him. It is true that Fortner possesses an extraordinary gift for teaching. This talent, however, should be considered as only a part of his gifts for composition, precisely in the sense of that comprehensive musical tradition which is built on the name of Bach. It is necessary and fitting at this point to replace the concept of pedagogy—which dispenses more or less conventional material—with the concept of instruction which grasps in its totality that which is instructive in and through music. In this sense, instruction is a component of all significant music, from Bach to, let us say, Boulez.

It is significant that Fortner himself says that at the beginning of his career in composition—at the age of 21, he had already made a significant contribution to the Lower

Rhine Music Festival in Düsseldorf in 1928 with his *Marian Antiphones*—there was a renaissance in the Leipzig Bach school. The rejection of romanticism, which every young composer even then had to go through, could be accomplished only by turning back to a more static type of music. In this respect, the stylistic impulse that was later to level out into an historical Neo-Baroque movement performed an essential service. After all, even Stravinsky followed a similar course. Some of his works, such as the Octet or the Piano Sonata, became the stylistic models for an entire generation.

If Fortner had stopped at this point, we would have to number him simply among the followers of Stravinsky, though among the talented ones, to be sure. But there were two components in Fortner's musical nature that were to drive him further. One was a marked need of sonority, which kept him from allowing the static elements of composition to wither in a puritanically dry vocalism or instrumentalism. And hand in glove with this is the other component: a sensitivity in harmony that set him on the track of musical expressionism.

The creative interaction with Stravinsky's antipodes, with Arnold Schoenberg, could not be avoided. The opposite pole to the static, melodic and harmonic flexibility exercised its attraction upon him. If one wished to characterize Fortner's position today in the field of composition in a word, one would have to utilize that oft belittled synthesis which one would like to apply to the later work of Stravinsky as well: the synthesis between an objectified, static structure and a highly individual, differentiated treatment of sonority.

The encounter with Schoenberg's 12-tone system was a turning point for many of the composers of the middle generation, to which Fortner belongs. Without rejecting those of his compositions that were written earlier, Fortner emphasizes the decisive importance from the stylistic point of view of one of his works—his only symphony to date, which was written in 1947.

In this work we have, on the one hand, a classicism which is manifested in the use of a traditional form; while, on the other hand, we see the search for a new order, for



Foto Felicitas

example, in the almost 12-tone theme of the fugue, which leads to the abolition of the traditional thematic concept. In this work, which we thus may call the first fruit of an artistic revolution, there is nevertheless a definitive decision to be noted: while Fortner here approaches Schoenberg, it is only for the purpose of developing a new world of music, a musical grammar of his own, from Schoenberg's 12-tone principle. The point of contact is Schoenberg's technique of composition, not Schoenberg's musical personality. As earlier with respect to Stravinsky, his relationship with Schoenberg remains completely free of any touch—even the slightest—of the master-disciple relationship.

We see here a situation that may be unique in the history of music. Two generations, which could have stood in the teacher-pupil relationship, saw themselves as having the same stylistic task: to advance from the tardy acquaintance—caused by political disfavor—with the epochal principles of the 12-tone system to new relationships with the musical material and to new possibilities of organizing it. It was probably important for Fortner's own musical development that, in those postwar years that were so important in the development of music, he was in contact as a teacher with the younger generation and its problems of finding a new orientation. It must also have been of decisive importance for this younger generation to encounter a teacher who had an absolutely secure relationship to tradition and who was thus able to work to counteract the almost unavoidable self-deception of a generation which had lost contact with tradition.

Since 1946, from the very first day of its existence, Fortner has been among the most successful teachers of the Darmstadt International Vacation Courses for New Music. In this international forum, this hotbed of new music, the instructiveness of his music and of his personality have produced beneficial effects in regulating and setting standards of value. But the positive gain that the composer Fortner won for himself here and in his general teaching activity was in the task—difficult, to be sure—of continuous, responsible examination of the new music his students entrusted to him. This music—and this is the gain—required a continuous, logical reflection upon the most varied types of musical structure. Today, new music stands under the sign of structural thinking as it has evolved from the appli-

cation of serial technique. We must now speak of Fortner's individual solution of these problems in his compositions.

In the development of music in the postwar period, the name of Anton Webern soon took its place beside that of Schoenberg. In fact, in the eyes of the younger generation, the pupil of Schoenberg soon acquired more influence than the father of the 12-tone system. In Webern's late works, they found the model for constructive thinking in composition, for the reduction of the chosen musical material to its primary characteristics, for the recognition and use of the tensions between isolated sounds from which structures based on intervals could be built.

Fortner also came under the influence of Webern, from which, however, he managed to free himself, just as he had freed himself from a false dependence on Schoenberg's 12-tone technique. Consider, for example, the *Five Bagatelles for Wind Quintet*, which were performed for the first time at the 1960 Music Festival of Donaueschingen, and are therefore one of the most recent of Fortner's works. They are close to Webern in their aphoristic brevity and lucid structure. Typical, however, of Fortner's own style, in the first *Bagatelle*, is the way in which the row on which the whole chamber work is based is handled motivically, and not simply as material for tensions of intervals; or the way in which, in the third *Bagatelle*, the harmonic possibilities of the row are exploited; or, in the fourth, a canon with three voices, the way the music not only proceeds in horizontal rows, but is also worked into vertical sonorities.

Here we come upon a particularly important aspect of Fortner's knowledge and purposes in composition. Like most composers of serial music today, he strives for a widening of the serial technique, with the express purpose of stabilizing the harmony. This is the most pressing problem of the serial technique of composition today, and it has been recognized as such by Fortner. We have already mentioned the need of this composer for sonority. This need led to the organization of sound, which, however, remained incomplete without harmony. In the total structure of a serial composition not only the horizontal linear element had to be considered, but also the organization of the harmonic element. One needs only listen to the *Impromptu for Orchestra* (1957), or to the *Birth Song* (1959), in order to

(Continued on page 39)

INTERNATIONAL REPORT

European Diary— Part I: London

MUSICAL AMERICA's editor recently returned from a seven-week visit to European capitals, where he talked with leading musicians, administrators and government officials, heard performances, and made other investigations into current artistic conditions and problems. This article is a running account of some of his experiences.)

A talk with Sir David Webster, general administrator of the Royal Opera House, Covent Garden, brought out several striking advantages that he enjoys in comparison with our own hard-pressed and harried Rudolf Bing at the Metropolitan Opera. All of the Covent Garden house contracts are on a 52-week basis, Sir David told me. And even in the case of visiting artists, he is able to keep them for a period of six weeks or more, which enables him to present productions with unchanged casts.

The demands of the orchestral union (until very recently) merely corresponded to the rising cost of living in England. Now, Sir David feels that they go a bit beyond that, but there is no crisis remotely comparable to that which we are suffering here.

I was fortunate enough to be able to follow the new Covent Garden production of Verdi's *Falstaff* from the final piano rehearsal through the dress rehearsal to the first performance. (But in fairness to Mr. Bing I should add that Sir David has asked the London music critics not to come to final rehearsals.)

Outstanding in a generally excellent cast was our own Regina Resnik, as Mistress Quickly. It was a joy to hear and see her earthy, vocally sumptuous characterization. Not since the days of Bruna Castagna have I heard the *Reverenza* so deliciously rolled out. In view of Miss Resnik's brilliant career at Covent Garden, the Vienna Opera and other European theatres, it is a little hard to understand why Mr. Bing kept her languishing in the part of Marcelina these past years at the Metropolitan. True, she did get to sing one performance of Klytemnestra (her final appearance at the Metropolitan this past season before her departure on a "leave of absence"). But why has she not had more opportunity in the many roles in the current Metropolitan repertoire in which she has proved so successful elsewhere?

Brilliant as Franco Zeffirelli's production and scenery and costumes were, they did not impress me as deeply as did his heartbreakingly beautiful production of Shakespeare's *Romeo and*

Juliet for the Old Vic Theatre. This dazzlingly gifted young artist has succeeded triumphantly in his stated objective of creating "a combination of Italian feelings applied to a masterpiece of the classical English theatre." He has made the streets and folk life of old Verona live for us as never before. And he has gotten from his actors not only an Italianate passion but a musical flow that are well-nigh unique. No wonder he is so good at opera!

I heard the London Philharmonic in a rather depressing program under Sir Malcolm Sargent in the Royal Festival Hall, with Arturo Benedetti Michelangeli as piano soloist. It consisted of Berlioz' Overture to *Benvenuto Cellini*; Sibelius' *Tapiola*; Liszt's Piano Concerto No. 1 and *Totentanz*; and Debussy's *La Mer*. Sir Malcolm's rigidly metronomic beat and emotional reserve did not help matters any; the orchestral brasses were coarse; and I felt that the audience was over-generous in its applause. Mr. Michelangeli played the concerto rather coldly and perfunctorily but unleashed his astounding technical powers in the *Totentanz*. The whole affair seemed to me a little dead and old-fashioned.

I was deeply impressed by the work being done by the United States Information Service, which has its headquarters in the new American Embassy in Grosvenor Square. Francis Mason and Jack Henderson and their assistants not only smooth all paths and open all doors for American visitors, but they have carried out an astonishingly varied and far-sighted program on a budget that is so small that one wrings one's hands at the thought of what they could do with only a bit more money.

When I visited them, there was a superb photographic exhibition of American architecture in the halls of their department. Visitors to the American Embassy Theatre can have such illuminating experiences as hearing Aaron Copland talk on Comparative Trends in British and American Music; or Pauline Koner tell of Creating a Dramatic Role in Modern Dance; or Lucian Marquis discuss Religion and Politics in the United States; or Paul Oliver trace The Development of the Blues.

Through its Educational Exchange Program, University and College Advisory Service, Speakers Bureau, Circulating Exhibitions, Advisory Service on the Arts, and Art, Music and Literary Newsletters, the USIS is doing invaluable work in showing Europeans the better sides of the much-envied, much-disliked and much-misunderstood United States! In its library, American books, periodicals, recordings, scores and other materials are available for loan or reference. But even more important is the personal activity of men like Mr. Mason and Mr. Henderson, each of whom is a cultural ambassador in a very real sense. —Robert Sabin

(This article will be concluded in the September issue.)

Great Britain

Country Festivals

Although English musical life does not start its rustication to the country festivals as early as does America, it is generally true that the most interesting music to be heard here after the end of May is not in the London concert halls or opera houses.

Glyndebourne opened this year on May 24 with a performance of Donizetti's *Elisir d'Amore* that was something of a disappointment. Whether a festival of this standing should open with quite such a lightweight charmer is, for the moment, beside the point. But if it does, then the performance must be vocally, instrumentally and dramatically of very high quality. Instead, there was only one really first-class singer in the cast—Luigi Alva, who is probably today's best light tenor of the younger generation. Eugenia Ratti's Adina was pleasing and efficient, but quite undistinguished, and neither Carlo Badioli (Dulcamara) nor Enzo Sordello (Belcore) displayed vocal or dramatic talents of what we have come to consider the "Glyndebourne" class. Carlo Felice Cillario, a little-known Italian conductor, proved a prosaic accompanist, and Franco Zeffirelli's painstakingly realistic sets matched a careful but uninspired production.

There followed the next night Mozart's *Entführung aus dem Serail*, conducted by Peter Gellhorn. The most remarkable singers in the cast on this occasion were Mattiwillda Dobbs, complete mistress of Constanze's vocal concerto music, and Mihaly Szekely as Osmin (a part later taken over by Michael Langdon, a good singer who as yet lacks the full bass range needed for the part). Heinz Hoppe was not satisfactory on the first night in the part of Belmonte, and Robert Speaight is not really sufficient master of the German language to be successful as the Pasha. Peter Ebert was the producer and Oliver Messel was the designer, imparting a somewhat Ronald Firbank air to 18th-century Constantinople.

The third of the operas that have so far been heard at Glyndebourne was *Fidelio*. Here Richard Lewis made a superb Florestan and Gre Brouwenstijn a moving, if not deeply tragic, Leonora. The smaller parts were all admirably done—Rocco by Mihaly Szekely, Marzelline by Elsie Morison, and Jaquino by Duncan Robertson. Günther Rennert's production threw away the great central scene of the prisoners' chorus (possibly a reaction against the immediately postwar productions, in which concentration camp memories were allowed to dominate the work—Klemperer at Covent Garden also played down the Prisoners). Vittorio Gui conducted.

The three operas still to come in the Glyndebourne season are *The Barber of Seville*, *Don Giovanni*, and Hans Werner Henze's *Elegy for Young Lovers*, with libretto by W. H. Auden

and Chester Kallman, Mr. Christie's first patronage of a contemporary composer since Britten's *The Rape of Lucretia* and *Albert Herring*. It is wholly satisfactory that our native singers are being increasingly used for principal parts at Glyndebourne, but the institution has reached a difficult age and is in danger of losing its unique character as an international center where standards are unassailable.

The Aldeburgh Festival, which takes place in the small East Coast seaside town where Benjamin Britten lives and takes its color very much from his private musical tastes, opened on June 28 with an excellent performance of his *Turn of the Screw*. It was distinguished by an uncannily self-possessed and musical boy (Kevin Platts) in the part of Miles, an excellent Mrs. Grose (Judith Pierce) and a Quint (George Maran) who brought much of Peter Pears's skill and tone color to the part but did not quite invest it with the necessary macabre quality.

Late night concerts in the parish church of Aldeburgh presented an anthology of Venetian music from Monteverdi to Vivaldi, well chosen and admirably conducted by Imogen Holst, whose Purcell Singers are this country's finest small choir. A performance by Peter Pears and Benjamin Britten of *Die Winterreise* was one of the highlights of the Festival, which at the time of writing is still in progress, and Rostropovich is to give the premiere of a new cello sonata that Britten has written for him.

The Cheltenham Festival, which opened on July 3 and is not yet over, attempts to provide a showcase for contemporary British music. The word "contemporary" is notoriously ambiguous, and Cheltenham programs have always suffered from an excess of works by living British composers worthy of a hearing but too often not of a quality to stand up to the glare of limelight provided by a "festival." This year, Malcolm Arnold's Fifth Symphony (paired with Samuel Barber's First in the opening program) was a disappointment, owing to the composer's unsuccessful attempt to combine symphonic thought with a popular idiom. So far the most rewarding new piece has been a Concerto for Ten Instruments, in which Alan Rawsthorne combines an excellent and individual technique with his own very personal form of bittersweet melancholy.

New works heard elsewhere during the first part of the summer included Alan Hoddinott's opera, *The Race of Adam*, a pageant-like piece which benefited greatly from the background of Llandaff Cathedral, where it was performed; a well-written piano concerto by Franz Reizenstein; and a violin concerto commissioned, played and conducted by Yehudi Menuhin at the Bath Festival, which he largely runs. This was a successful work, not virtuoso in character, but combining with close reasoning and thoughtfulness the refinement of ideas and craftsman-



Pablo Casals

ship that mark all of Lennox Berkeley's music.

In London, soloists during June included Rubinstein, Arrau, Annie Fischer, Byron Janis, Philippe Entremont, Julius Katchen and Daniel Wayenberg. Among the conductors were Charles Munch, Wolfgang Sawallisch, Antal Dorati, Bruno Maderna, Rudolf Kempe, Leopold Stokowski and Thomas Baldner. At the time of writing, Sviatoslav Richter is just about to give the first of five concerts which will introduce him to the London public.

Georg Solti, who takes over the musical directorship of the Royal Opera in September, has announced eight new productions at Covent Garden. These include Michael Tippett's new opera *King Priam*, Handel's *Alcina*, Gluck's *Iphigenie en Tauride*, Don Giovanni (produced by Zeffirelli as part of a large project of Mozart revivals), and *Walküre* (first in the planned new production of the whole *Ring* cycle). There is to be a triple bill of Schoenberg's *Erwartung*, Puccini's *Gianni Schicchi*, and Stravinsky's new *Noah* (or, failing that, Ravel's *L'Heure Espagnole*). It is a long time since the Royal Opera House had a musical master and Solti's plans have roused considerable enthusiasm.

At Sadler's Wells, a new version of Offenbach's *Vie Parisienne* (produced by Wendy Toye) has been a great popular success, though informed opinion varies on the quality of the production.

—Martin Cooper

Puerto Rico

Living Monument

Festival Casals is not only a living monument to the Maestro and the other musicians who founded it, but also to the leadership of the Puerto Rican government, the support of which, financial and otherwise, the Festival has consistently enjoyed. The economy of the Commonwealth has made enormous strides since the inception, about 20 years ago, of *Operación Bootstrap*, a program of self-help. Paralleling *Bootstrap* is another program, *Operación Serenidad*, which is "to insure that what the community does in its daily life serves the goal of a good civilization." Puerto Ricans are hoping and working to triple their income by 1975. They have adopted *Serenidad* to insure that their new wealth will be used for something more worth-while than merely the tripling of their consumption of merchandise.

That one of the least affluent areas under the United States flag (per capita income is lower than in Mississippi) should lead the way in public support of the arts, and that this Commonwealth is capable of sustaining a Festival of a quality as high as any in the world is a tremendous credit to the people of Puerto Rico. Other projects of *Operación Serenidad* are the opening, in January, 1960, of the Conservatory of Music of Puerto Rico (headed by Casals and boasting such eminent faculty members as Jesus Maria Sanromá, Juan Jose Castro and Jose Figueroa), a symphony orchestra that plays concerts throughout the island, and the International Institute of Music at San Germán.

As a conductor, Casals' own dedication to the art of music inspired the excellent musicians around him to play as if possessed by love of beauty. Beyond this inspirational capacity, his greatness as conductor would seem to lie to a considerable degree in his ability to make details of the score show through the total orchestral fabric, and in an intuitive sense of how to shape a phrase so that it emerges fresh and natural—all of this while preserving the over-all contour of the work.

Thus, his performance at the final concert of Beethoven's *Eroica* Symphony was unified and lucid, while the total effect was nevertheless as powerful as with conductors whose chief concern is big sonority, driving force and searing emotionalism. The Scherzo was not played at the usual breakneck speed, but rather at a tempo that permitted everything to be heard; and the horn trio was not played at peak volume throughout, but kept in balance with other lines of the score. His *Siegfried Idyll* was a gem of intense clarity, warmth and spontaneity.

With Alexander Schneider and Rudolf Serkin, he played trios by Haydn, Beethoven and Schubert, as well as the Beethoven Triple Concerto; with Isaac Stern and Claudio Arrau, he played the great Brahms Trio in C major, Op. 87. He was also heard in five Concert Pieces for 'Cello and Chamber Orchestra by Francois Couperin (arr. Paul Bazelaire). In all of these he displayed a big, lustrous tone, a subtle change-of-bow that gave uninterrupted flow to the music, and his own incomparable sense of phrasing. The other soloists matched him in intensity, and these were indeed magnificent performances.

Pablo Casals' influence was felt not only in the quality of the performances, but also in the selection of the music to be heard. The great bulk of this year's repertoire was from the Viennese Classicists: Haydn, Mozart and Beethoven. The Baroque was represented by one work each of Bach, Handel, Vivaldi and Couperin, but nothing at all was heard by composers later than Brahms and Dvorak. That late-romantic works requiring a large orchestra were not featured is not surprising, since the Festival orchestra numbered only 62 players; but that chamber music

of this period should be so meagerly represented, and that 20th-century works calling for only modest orchestral resources should be entirely omitted seems regrettable. Occasional disgruntled remarks were heard from veterans of five seasons, to the effect that a more inclusive repertoire would indeed have been welcome.

The Festival did provide, however, performances of some fine but less frequently played music. This included Beethoven's *Two Romances* for Violin and Orchestra, Brahms's *Serenade No. 2* and *Two Songs* for Contralto, Viola, and Piano (with soloist Marian Anderson), Haydn's *Violin Concerto, No. 1*, as well as the Couperin cello pieces and the Beethoven Triple Concerto previously mentioned. In the Haydn Violin Concerto, Isaac Stern was both the soloist and conductor. His flowing tone in the second movement *Aria* and the sparkling vitality and superb ensemble of the third movement showed him as an inspiring instrumentalist and leader. The Beethoven Triple Concerto (with Schneider, Casals and Serkin, Juan Jose Castro conducting) was also particularly impressive. Especially outstanding was the contribution of Mr. Serkin for its dazzling clarity and intense emotional involvement. Mr. Serkin also provided a magnificent performance of the Beethoven Fourth Piano Concerto at the opening concert of the Festival.

Marian Anderson was the only singer to be heard in the series. She presented Schubert Lieder at one concert and Brahms at the next. The former occasion was by far the more felicitous, as there were considerably fewer difficulties in intonation. With the exception of *Sind es Schmerzen, sind es Freuden*, from *Magelone*, flatness severely marred all of the Brahms songs. Beyond this shortcoming, one may question the wisdom and, indeed, the fairness of singing only in German for a Spanish- and English-speaking audience. After all, the meaning of the text in the art song is of enormous importance to the perception of the artistic intent of the composer. A minimal requirement would seem to be the printing of translations in the program; even this was not done.

It was the orchestra rather than the soloists, however, that carried the burden of the Festival. The woodwind section (drawn from major United States orchestras) was distinguished for its unusually fine tone, and even more so for the capacity of the players to blend their contrasting timbres in a smooth, homogeneous ensemble sound. The excellence of the section was illustrated particularly in the meticulous performances of the *Serenades for Winds* by Mozart (K. 388) and Dvorak (Opus 44), and the Brahms *Serenade No. 2* (Opus 16). The string section included many concertmasters from other orchestras and players from several of the finest chamber groups, as well as four of Puerto Rico's best instrumentalists.

From the ranks of the orchestra emerged several superb soloists. Flutists

John Wummer (of the New York Philharmonic) and Bernard Goldberg (of the Pittsburgh Symphony), both of whom have played with Casals since the inception of the Prades and Puerto Rican Festivals, were featured in the Bach Fourth *Brandenburg* Concerto. Sidney Harth (who is concertmaster of the Chicago Symphony and occupied the same post in the Festival Orchestra, except when Alexander Schneider played in the orchestra) gave a brilliant performance of the Dvorak Violin Concerto. Robert Nagel, trumpeter, of the New York Brass Ensemble, was heard in the famous Haydn Concerto. His playing was remarkable not only for the manner in which he dispatched its pyrotechnical moments, but for his lovely singing quality in the slow movement. Robert Marcellus (of the Cleveland Orchestra) gave a performance of the Mozart Clarinet Concerto which came very close to the ideal conception.

Casals shared the conducting responsibilities with Alexander Schneider, assistant director of the Festival, and Juan Jose Castro, an Argentinian musician now on the faculty of the Conservatory of Music of Puerto Rico.

Mr. Schneider was surely the busiest man at the Festival. He conducted the orchestra in 14 works, was violin or viola soloist in nine works, and was concertmaster for the six works conducted by Casals. —George Hansler

Florence

More Maggio Musicale

The last four weeks of the Florentine May Festival brought largely group attractions, most of them extremely interesting, their selection showing an unusual eclecticism on the part of the management.

The American Jazz Ensemble drew a large house and was amazingly well received. This group of five young and exceptionally well trained musicians gave quite superb readings of such moderns as Milhaud and Sessions, as well as William O. (Bill) Smith, the clarinetist of the group, and Johnny Eaton, its pianist.

The first half of the program was devoted to serious music and included Smith's *Improvisation for Clarinet and Recorded Clarinet*, a 1961 work which showed off not only his training at Juilliard, his three years work on a Prix de Paris, and his more recent study on a Prix de Rome, but his extraordinary command of his instrument. Also in the first half we heard Eaton's *Concert piece for Clarinet and Piano*, with the composer and Smith giving a brilliant reading of this very modern work. The piece gave evidence of the composer's work with Sessions at Princeton, as well as his Prix de Rome studies. In the second half, the entire group played modern arrangements of Gershwin, Kern, and others. A stimulating evening.

A first-rate American company of youngsters brought Florence its first hearing of *West Side Story*. This group

gave a performance which in its general effect was not far behind the original Broadway production. The only flaw was that the words were often unintelligible—the theatre was just too big for the show. The five performances were well attended and obviously enjoyed by the Florentine public.

Zimra Ornatt, an Israeli soprano, gave a recital of interesting music, including Ghedini's four songs to ancient Neapolitan verses, Marcello's *Didone*, in a version by Gentili-Verona, and a number of Near Eastern folk songs.

The Polifonica Ambrosiana, 21 mixed voices under the leadership of Father Giuseppe Biella, sang fascinating material, ranging from the 10th to 14th centuries. There was great variety in the arrangements and performances of this lovely old music. The soloists were members of the chorus; Luciana Ticinelli Fattori was particularly fine in voice, musicianship, and in her extraordinary ability to maintain perfect intonation in long *a cappella* passages. The intonation of the chorus was extraordinary, and the whole program was sung *a cappella*.

The Beriozka Ballet came to the Comunale for three performances and enjoyed the same success here that it did in the United States and China.

This extraordinary company, founded in 1948 by its present director-choreographer, Nadezhda Nadezhkina, was originally an all-girl group. There are now a few men in the company, including two virtuoso accordionists, who appear in a number of village dances staged with rare imagination by Nadezhkina.

The evening of June 20 brought spectacle and music reminiscent of the days of the Medici. The occasion was a house-warming at the Villa Antinori delle Rose, whose new owners, Jean Tennyson and Ernest Boissevain, turned their courtyard into an exquisite music room. Some 500 guests came to hear Artur Rubinstein, who was in top form. He played a Mozart Concerto with a small orchestra directed by Bruno Bartoletti, a Chopin group and four or five encores.

London's Festival Ballet seemed not at its best, the work of the corps de ballet verging on the slipshod. The director, Julian Braunsweig, presented a new work, *The Snow Maiden*, with some recently discovered but not particularly impressive music by Tchaikovsky. The story is that which Rimsky-Korsakoff used for *Snegourochka*, and should have made a good ballet, but Vladimir Bourmeister, who choreographed and directed, seemed to be more preoccupied with narration than with dance. Gaye Fulton, who danced the maiden, was an utterly charming mime and a highly skillful prima ballerina.

The Festival was brought to a close with the first performances in Florence of Ildebrando Pizzetti's *Murder in the Cathedral*. Unfortunately, the performance was not of the same high quality as the work. Nicola Rossi-Lemeni, who



A scene from Prokofiev's *Story of a Real Man* presented in Prague

created the role at La Scala in 1958, gave a beautifully acted performance as Becket, but his voice has become old and worn since I last heard him a few short years ago at the Metropolitan. The other men were good but not outstanding, and the less said about the ladies the better. Bruno Bartoletti was the fine conductor, and the chorus, as always, was magnificent.

The audience was most appreciative of this very fine work and gave the frail but hearty octogenarian composer an ovation.

All in all, this has been a good Maggio Musicale. We've had music from the 10th century to 1961; we've had opera, one world and one Florence premiere, a couple of superb concerts, exquisite ballet, and three outstanding American contributions: the Theatre Guild Company, *West Side Story*, and the American Jazz Ensemble. A pretty fine season by any standards. Our compliments to Maestro Paris Votto and his tireless staff. —Frank Chapman

Prague

Spring Festival

The Spring Festival of Prague lasted 24 days and presented 46 concerts and 22 opera performances. It is becoming more and more difficult to describe expressively a festival that is not thematically carefully planned in advance. The number of great conductors, instrumentalists and singers able to impart personality to a music festival is growing ever smaller. Individual names and their standard performances recur again and again, and so they often surprise and enchant us less.

The Prague Spring Festival, which in earlier days often had a definite theme, went to no great trouble to do so this year. It had, to be sure, anniversary tributes to Dvorak, Liszt, Bartok and Prokofiev, but their com-

positions were only small islands in a sea of music that flowed over us. And, after all, these names (and others, too) already belong to the repertory. In general, contemporary music was featured more this year than it had been earlier, even though the Festival depended for the most part upon well-known works.

A few programs were even devoted exclusively to 20th-century composers—including Martinu, Sviridov, Havelka and Rawsthorne—and, in spite of this fact, the audience did not cease to attend. It had apparently been noised about that even after Brahms, Dvorak and Tchaikovsky, respectable music had been written that was worthy of a hearing.



Jaroslav Krombholc, chief conductor, Prague National Theatre

As a whole, the Prague Spring Festival of 1961 was a series of concerts in which artists from 16 countries (several guests came from almost every country) were heard. Czechoslovakian musicians naturally had an important role in the concerts. They gave 14 concerts alone, and in 17 others their participation was decisive, above all, through the participation of the Czechoslovakian Philharmonic, the Prague City Symphony and the Prague Radio Symphony, as well as the Slovakian Philharmonic and the Philharmonic from Brno.

Among the native conductors, Jaroslav Krombholc and Karel Ancerl made the most outstanding impressions. Krombholc, head of the Prague Opera, has matured to an extraordinary extent in the course of the last few years. In Smetana's *My Fatherland*, he combined in splendid fashion his dramatic gifts with the great culture of the symphonic conductor, which he acquired from his teacher, Vaclav Talich. Karel Ancerl was particularly successful with Prokofiev's *Alexander Nevsky*. He is especially competent in modern music, and he has an excellent structural sense. Martin Turnovsky, conducted the second Prague Radio Orchestra with Irmgard Seefried and Wolfgang Schneiderhan as soloists.

The reunion with Jan Panenka was joyful. This first-rate pianist, who for some strange reason has never been adequately valued by the international audience, did not choose an easy program. He gave us little-known works from both past and present, and played them so well that one had to ask why he did not join the ranks of the international stars long ago.

The Vlach Quartet, which offered the premiere of the Third String Quartet of Isa Krejci, born in 1904, and the new wind ensemble, Chamber Harmony, which performs mostly young native composers, belong on the positive side of the Festival.

The Prague Spring is principally a festival of symphonic concerts. Therefore, guest orchestras always supplement the native musical organizations. This year three foreign orchestras gave guest performances. The State Symphony of the Soviet Union, already known to American audiences, appeared for the first time in Czechoslovakia. Instead of the promised premiere of Shostakovich's 12th Symphony, which was not completed in time, we heard a symphony by Andrei Eshpaj, born in 1925. On the second program was Nikolai Miaskovsky's 21st Symphony. The individual sections of the orchestra were particularly brilliant in Prokofiev's dramatic Third Symphony, of which conductor Gennadij Rozhdestvensky gave us a thrilling rendition.

The Dresden State Orchestra offered nothing new. Otmár Suitner conducted Mozart, Blacher and Brahms. Franz Konwitschny conducted Beethoven's Ninth Symphony in the final concert. In this performance, the Prague Phil-

harmonic Choir once more showed that it is among the best choral groups of the world.

The third guest orchestra came from Yugoslavia. The Zagreb Chamber Orchestra, under Stjepan Sulek, was appreciated above all for the warmth of its playing and its most excellent sound quality.

With respect to individual accomplishments, let us mention only the special highlights. David Oistrakh was at his best in the Brahms Concerto and he led his trio (Lev Oborin and Svyatoslav Knushevitzki) twice in Beethoven's Triple Concerto. Chamber music by Haydn, Shostakovich and Schubert was also performed. In all these, Oistrakh showed himself to advantage.

Dietrich Fischer-Dieskau sang Hugo Wolf's *Mörikelieder* and Mahler's *Lieder eines fahrenden Gesellen* incomparably. Irmgard Seefried's three Mozart arias were more satisfying in their unusual, cultivated quality and their stylistic feeling than in the freshness of her voice.

The Italian Quartet offered Mozart, Brahms and Ravel. Leopold Stokowski was unexpectedly called upon to repeat his concert, which he had devoted exclusively to Russian music. Paul Hindemith conducted the works of others (Cherubini, Beethoven) and himself (*Schwanendreher*, *Pittsburgh Symphony*). The appearances of conductors Witold Rowicki and Antonio Pedrotti, pianists Moura Lympany and Ingrid Häbler, the American singer Lucretia West, and the French master-cellist Andre Navarra added impressively to the brilliant concerts.

The contribution of the Prague National Theatre to the Prague Spring consisted primarily in repertory performances. Janacek's *Jenufa* was freshened up musically for the Festival by Jaroslav Krombholc, and Smetana's *Dalibor* was performed in the open air on the 3rd Burghof, with the imposing background of the Veitsdoms. In honor of the 150th anniversary of the founding of the Prague Conservatory, a work of its second director was prepared. Jan Bedrich Kittl, a friend of Liszt, Berlioz and Wagner, set to music in 1847 a libretto that Richard Wagner had written and given him. Today, this opera, *Die Franzosen vor Nizza* (Wagner's original title was *Die hohe Braut*), is only of historical interest. The action is too confused, and Kittl's music is only occasionally memorable.

The real novelty of the Festival was Prokofiev's last opera, *The Story of a Real Man* [M.A., June, 1961]. The music, which has simpler melodies and harmony than Prokofiev's earlier works, has many beautiful passages, especially in Act II. The staging in the National Theatre was quite successful. Guest producer Georgi Ansifoff from Moscow worked principally with light and sparing gestures on a stylized stage composed of rotating sections. The score was carefully rehearsed and wonderfully performed for the Prague appearance under Zdenek Chalabala, and Premysl Koci gave a penetrating per-

formance as the flyer, Meresyeff. This event brought great attention to the Prague Spring Festival

—Pavel Eckstein

Cape Town

Operatic Miser

Exactly 100 years after the publication of George Eliot's popular novel, *Silas Marner*, the Weaver of Raveloe made his first appearance upon the operatic stage. The South African College of Music of the University of Cape Town presented, on May 20 at the Little Theatre, the world premiere of *Silas Marner*, an opera in three acts by John Joubert.

The world premiere of any opera is always a notable event. This first performance, however, deserves special interest for being the first presentation of John Joubert's first full-length opera which, at the same time, has the distinction of being probably the first opera ever written by a South African.

Highest credit must be given to Erik Chisholm, director of the S. A. College of Music and Dean of the Music Faculty, University of Cape Town, whose firm determination and untiring energy have brought the honor of the world premiere to the very institution which counts John Joubert among its most successful past students.

Rachel Trickett has written an attractive, if not altogether faultless libretto. Both composer and librettist have concentrated upon those details in the story which offer wide scope for musical interpretation. Significance is attached to the principle of contrast. Two distinctly different plots are interrelated throughout the opera — one centering around Silas Marner, the other around Godfrey Cass. The scenes alternate, therefore, between the Weaver's cottage and the socially higher environment of the Squire, dividing the whole work into seven contrasting "movements." Similarly, sections of dramatic impact are followed by more lyrical parts.

The events of each act, which develop towards a culminating finale, underline clearly the different stages in growth of Marner's character. Thus, Act I ends with the miser's deep despair after the disappearance of the gold, Act II ends with the stirring affection of the recluse after the discovery of the child, and Act III ends the opera with the joyful gratitude of the onetime outcast after his experience of faithful human love.

John Joubert's music is contemporary without being radically modern. He wholeheartedly accepts musical tradition and rejects the innovations of some of our advanced composers. The principle of contrast inherent in the libretto is musically expressed by the use of different motives or motive-like figures. These individual motives are unified symphonically in the classical sense; they allow themselves to be treated according to traditional developmental technique. However, within this free symphonic framework, Joubert sets



Anne Fischer

Joubert's *Silas Marner* with Albie Louw, left, as *Silas*

closed numbers, such as the brindisi-like *Song to the Gold*, the Lullaby, the Hunting Chorus, the Bridal Chaconne Chorus, or, specially striking, the old traditional tunes, mentioned in the novel, *The Flaxen-headed Ploughboy*, *Over the Hills and Far Away*, and *Sir Roger de Coverley*, which help create the atmosphere of English country life. As a whole, the composer has succeeded in creating local color, a trait which makes *Silas Marner* a true English opera. As in his former compositions, Joubert's clear musical texture, his interesting harmony and excellent verbal setting are again outstanding.

That the opera has scored an outstanding success at its first performance was, in no small way, due to Albie Louw in the title part, Noreen Hastings as Nancy, Gudrun Barrella as Eppie, Robert Garcia as Squire Cass, Ernest Dennis and Bernie Segal as Godfrey and Dunsey, Louise Wessels as Mrs. Winthrop, and to the smaller roles. The main share of the success, however, must go to Gregorio Fiasconaro, who produced the opera, and Erik Chisholm, who conducted.

—Gunter Pulvermacher

Istanbul

Mediocrity

The first Istanbul Arts Festival, embracing music, drama, movies, and the plastic arts, was the major event in Turkey's artistic life this season. The Festival took place in May, and the Istanbul public had probably never been exposed to so much music before.

Much of it, however, was mediocre. This was largely due to slovenliness on the part of the Municipality of Istanbul, which organized the Festival, rather than to the merits of the participating artists. Although only Turkish artists took part in the Festival, there was, because native Turkish composers were overlooked, no feeling of national character. The only Turkish works premiered were two short songs, one by Cenani Akin, the other by this correspondent. Almost nothing was performed but such mainstays as *Eine Kleine Nachtmusik*, the *Eroica* Symphony, and *Tosca*.

In addition to the Festival's lack of a distinctive character, there was almost no advance planning, and most of the performers had to appear on short notice. As a result, the audiences expected, and found, surprises at almost every concert and operatic performance.

The few events outside the Festival were much more interesting. Foremost among these were two concerts by the Virtuosi di Roma, under Renato Fasano. Near these in quality were those given by another Italian ensemble, the Gruppo Musiche Rare, a string quartet dedicated to neglected music of the past and present.

A joint recital by the Turkish violinist, Ayla Erduran, and the French cellist, Guy Fallot, was one of highest artistry. Miss Erduran and Mr. Fallot were also soloists with the Istanbul City Orchestra, under Cemal Resit Rey, in a memorable performance of Brahms's Double Concerto.

Two recitals by Suna Kan gave fur-

ther proof of the mature musicianship of this unusually talented young violinist. She offered many contemporary works, including Adnan Saygun's Sonata, İlhan Usmanbaş' Five Studies for Violin and Piano, Henk Badings' Capriccio, and Jean Martinon's Unaccompanied Sonata.

Perhaps the most stimulating piano recital of the season was given by Idil Biret, who will make her New York debut this coming season. She played a long and difficult program consisting of a Bach French Suite, Beethoven's Sonata in D, Op. 10, Rachmaninoff's Variations on a Theme by Corelli, four Scriabin Etudes, a Sonata written for her by Jean Françaix, and Prokofiev's Seventh Sonata, and was called back for many encores. Miss Biret showed such a high level of technical and interpretative accomplishment that many among the audience and critics felt that, at 20, she is already a great keyboard artist.

There were not many American artists in this part of the world this season. A recital by Harold Cone, pianist, passed unnoticed. Another, by the violin and piano team, Benno and Sylvia Rabinof, left the critics indignant; Mr. Rabinof's interpretations were utterly banal. The precision of the University of Michigan Symphony Band was much admired, but not its programs, which consisted of marches, symphonic bits, and musical comedy numbers.

The visit to Ankara of a distinguished American choreographer, Todd Bolender, gave a boost to American cultural prestige here. Mr. Bolender directed the State Conservatoire Ballet in his *Creation of the World* and *Still Point*, which were given their Turkish premieres.

Mr. Bolender's visit coincided with the appearances of a group of dancers and musicians from Moscow's Bolshoi Theatre. This was the third "Bolshoi" ballet group from the Soviet Union to visit Turkey in recent years. The first two were far from satisfactory, but this one was downright boring in its mediocrity and provincialism.

—İlhan K. Mimaroglu

Zurich

Martinu Opera Premiered

Among the 14 operas and the more than 20 other musical works for the stage written by Bohuslav Martinu (1890-1959), *Greek Passion*, completed shortly before the composer's death, occupies a special place between opera and oratorio. Martinu wrote the libretto, which is based on the famous novel by the Greek poet, Nikos Kazantzakis. In contrast to Jules Dassin's film (*He Who Must Die*), also based on the novel, Martinu has completely eliminated the political aspect of the novel, the conflict between Turks and Greeks, from his libretto. He has limited himself to the modern tragedy of Christ, which is the heart of the poem. In briefest outline, this is the story of the opera:



Glade Peterson, Manolios, and Sandra Warfield, Catherine, in Martinu's *Greek Passion*

Foto W. E. Baur

In a Greek village, the *Passion of Christ* is to be performed as a popular spectacle. Manolios, the youth who has been chosen to play Christ, desires to imitate ever more closely the divine Redeemer, in spite of all worldly temptations. He leaves his bride and also withstands the enticements of a beautiful woman who plays Mary Magdalene in the *Passion* and becomes like her in life. Since Manolios and the small group of his adherents dispute the property rights of the village inhabitants, Manolios is banished by the village priest and is finally killed by the man who plays Judas. There is a subsidiary theme about a group of refugees whom the priest refuses to succor and who must then wander farther, carrying the corpse of Manolios with them.

Throughout the action, the coexistence of two spheres—real life and a higher existence filled with visions and religious dreams—is clearly perceptible. This two-level structure of the dramatic events to a large extent determines the form of the music. The oratorio-like aspect appears for the most part in the tremendous scenes that make use of double choirs, and in Manolios' great *Farewell*, which reveals the most profound depths of Martinu's spirituality. The *Farewell* inspires in the composer vocal and instrumental melodies which, in all his works with which we are familiar, are unparalleled for direct and unpretentious penetrating power. The choral scenes, which belong for the most part to the religious sphere, furnish the occasion for the inclusion of liturgical music of the Eastern Church and the Old Slavonic Church. But here, as well as in the use of Slavic folklore, Martinu's personality leaves its mark

on the music. In our opinion, however, the most personal imprint appears in those places where the action reaches out beyond the transposition of the divine *Passion* into strictly human realms. Here we find that "great human lyricism" that Martinu wished to place at the center of his works.

Paul Sacher, of Basel, was guest conductor. He has not only been well acquainted with Martinu's works for many years, but he was also on close personal terms with the composer until the latter's death. The devoted love and the very thorough expertise of this conductor, visible in his every gesture, spurred the other performers to extraordinary accomplishments. This was also true of Herbert Graf, as producer, and Teo Otto as set designer. Graf's splendid groupings reminded one of old religious pictures, and he also did justice to the basic spiritual content of the work, the realization of the Christ-concept. In this respect, he was considerably aided by Teo Otto's decor, which steered a middle course between absolute realism and symbolic representation.

The soloists were outstanding in their acting, which was full of life, and in their unworldly singing. Among them we must take special note of Glade Peterson, who gave us an ideal incarnation of the Christ-figure of Manolios; Sandra Warfield, who was completely convincing in her role of the unstrained lover who is transformed into the repentant Mary Magdalene; Fritz Peter, who is drastically transformed from an unscrupulous merchant into a philanthropist; and James Pease, who is the merciless, demoniacal priest. The choirs also contributed decisively to the

success of the performance.

The premiere of this opera was without doubt the principal musical event of the Zurich June Festival of 1961. At first, the audience was somewhat surprised by the form of the *Greek Passion*, which differs from traditional opera. However, it soon recognized the great poetic and musical worth of the work and gave both it and the performers a highly emotional response. Such feeling is certainly the best recognition a contemporary opera can win.

—Willi Reich

International Opera Center

The International Opera Center of the Zurich Opera House offers a unique opportunity for young artists and talented students from all countries to complete their training through actual performances the year round on an international stage. Singers, conductors, stage directors, designers and stage technicians, as well as talented composers and librettists work in close collaboration with leading authorities in their respective fields.

Americans at present affiliated with the Zurich Opera program include:

James McCracken, dramatic tenor: sang *Otello* and *Samson* this past season in Zurich; will return in the fall for *Il Trovatore* and *Fidelio*; *Otello* in Venice this summer; will be soloist at opening of Edinburgh Festival in Schoenberg's *Gurrelieder* under Stokowski.

Sandra Warfield, contralto: with husband James McCracken sang *Samson et Dalila*; sang Katherina in premiere of Martinu's *Greek Passion*; will sing Azucena in *Il Trovatore* this fall.

Reri Grist, soprano: Titania in Swiss premiere of Britten's *Midsummer Night's Dream*.

Robert Kerns, baritone: will sing Paolo in *Simon Boccanegra* at the Salzburg Festival; in Zurich: Germont in *La Traviata*, Dr. Malatesta in *Don Pasquale*, Guglielmo in *Così fan Tutte*.

Glade Peterson, tenor: leading role in world premiere of *Greek Passion*; in Zurich: Alfredo in *La Traviata*, Des Grieux in *Manon Lescaut*, and the Singer in *Der Rosenkavalier*.

James Pease, baritone: village priest in *Greek Passion*, Baron Ochs in *Der Rosenkavalier*.

Robert Thomas, tenor: Fernando in *Così fan Tutte*, Ernesto in *Don Pasquale*.

Jean Cook, soprano: Pamina in *The Magic Flute*, Sophie in *Der Rosenkavalier*.

Samuel Krachmalnik, conductor: new productions of *Samson et Dalila* and *Der Fliegende Holländer*.

Lotfi Mansouri, stage director: *Don Pasquale*, *La Traviata*, *Samson et Dalila*; will assist Herbert Graf in staging of *Simon Boccanegra* at Salzburg; heads opera dramatics department of International Opera Center.

Virginia Gordon, soprano: Violetta in *La Traviata*, title role in *Manon Lescaut*.

Maribeth Ostertag, mezzo-soprano.

Elfego Esparza, an American singer who is not a member of the Zurich Opera, achieved a personal triumph in *Don Pasquale* and will return next year; a permanent member of the Bremen Opera, he has also sung in Amsterdam and Dublin and will appear during the opening week of the Düsseldorf Opera.

The forthcoming 40-week season will begin on Sept. 11, 1961, and end June 15, 1962. The Center operates under the administration of Herbert Graf, director at the Metropolitan Opera, the Vienna State Opera, the Salzburg Festival and La Scala.

Interested student artists may apply for admission directly to the International Opera Center in Zurich, or they may be recommended by individual sponsors and foundations. Young students of exceptional talent, unable to meet financial needs, may apply for grants-in-aid. For application forms and additional information write: Office of the Executive Secretary, International Opera Center, Zurich Opera House, Zurich, Switzerland.

Paris

Berlin Visitors

The 1961 season of the Théâtre des Nations in Paris opened on a solemn note with two performances of Schoenberg's *Moses and Aron*, given by the West Berlin City Opera. It was the first time this work has been given in France, and the reaction of the audience—which was extremely varied—was in general excellent and enthusiastic. Everybody was struck by the seriousness of the subject, the beauty of the score, and the quality of the performance.

The most striking thing about the work is the excellent libretto. It is condensed to the utmost extent, and it possesses a psychological, dramatic and

moral density which one seldom finds in operas. There is no padding, none of those clichés which ordinarily abound in opera librettos. One would almost be tempted to say—as one can sometimes say of certain of Wagner's operas—that this work contains more ideas than music. That is not a criticism, but rather a simple statement of the fact that Schoenberg achieved in this composition a remarkable balance between literary and musical aspects of his work.

The production by G. R. Sellner (his first in the realm of lyric theatre) is remarkably well adapted to the work. The production is admirably supported by the costumes and settings by Michel Raffaeli, who has used a very happy combination of abstract, symbolic and almost realistic elements.

The orgy scene at the foot of the Golden Calf is done with much tact and ingenuity; yet, it is one of the most difficult things of all to portray. Orgy scenes in opera are always very risky, and often tend to become either banal or ridiculous. While this scene is musically one of the richest of the opera, it is naturally not one of the most original dramatically. Schoenberg nevertheless avoided vulgarity, and Sellner has used the greatest possible discretion in staging this scene.

It is also in place to congratulate Hermann Scherchen, not only because he directed this complex work with extraordinary precision and in a magnificent fashion, but also because of his idea of playing Act III (which Schoenberg did not complete) as a spoken tragedy behind which one hears choirs borrowed from another part of the opera. This is a solution which is not in the least disrespectful to the composer. It has great dramatic effectiveness, and gives the work all its philosophical and moral significance.

One of the great successes of this performance lay in the choice of the

two principal artists. In the spoken role of Moses, Josef Greindl proved himself a splendid tragedian who, being a musician as well, was able to impart full suppleness to the plasticity of the rhythmic discourse. Helmut Melchert, who sang Aron, had a striking mastery of this very difficult role, as well as all the necessary vocal power.

—Claude Rostand

NATIONAL REPORT

Philadelphia

League Convention

A vast and complex program was successfully and efficiently carried out at the 16th national convention of the American Symphony Orchestra League, which was held from June 21 through 24 at the Benjamin Franklin Hotel in Philadelphia. Concurrent with the League convention were meetings of the 9th Annual Musicians Workshop, the 7th International Conference of Arts Councils, and the 3rd Metropolitan Managers Conference.

The presence of a large group of composers and conductors, as well as educators, administrators, executives, publishers and others concerned with the arts, brought a bracing tone of challenge and realism into the meetings and discussions.

Outstanding among the many brilliant speeches at the general sessions were those by Helen Thompson, executive secretary of the ASOL, on The League and Its Future; by A. W. Trueman, director of the Canada Council, on the history and operations of the Canadian Arts Council and the ideals which he believes should guide such organizations; and by William Schuman, one of America's leading composers and president of the Juilliard School of Music, on Artistic Standards.

The gift of forty acres of beautiful land in Fairfax County, Virginia, twenty miles from Washington, D. C., as the site of the future home of the League by Mrs. Jouett Shouse was announced by John S. Edwards, president of the League and manager of the Pittsburgh Symphony. Mrs. Shouse is already internationally known for her generous gifts not only of money but of personal interest and service to music and the other arts. Edward Durell Stone, noted architect, had donated preliminary designs and sketches of Symphony Hill, as the center will be known. It will include an administration building and research center for more than 1200 orchestras in the United States and Canada; library facilities; an experimental small auditorium and theatre; a conference center; Symphony Inn; and a Great Hall, commemorating the men and women who have pioneered



Photo Ilse Buhs: Berlin State Opera

Moses and Aron: Dance before the Golden Calf

in establishing symphony orchestras.

In her report, Miss Thompson mentioned four goals of the League: the coordination of the arts, the achievement of higher standards, the solution of problems of finance, and the creation of better housing for the arts.

Each of these was taken up in sessions at the convention. George Irwin, president of the Community Arts Councils, Inc., known as CACI, was chairman of a discussion of National Associations in the Arts—Organization, Scope and Services. It was brought out that the arts can work with vastly greater effectiveness together than in isolation, and that the growth of public interest and participation has been staggering. In 1930, for example, there were approximately 1500 museum institutions in the United States, but in 1961 these had grown to 4200.

It was pointed out that the museums of the nation offer a very uneven performance. Standards are lacking and a program of coordination is sorely needed. A training program for curators should be more widely available. Too much emphasis has been put upon new buildings and not enough upon the welfare and quality of the present programs. It is the people in the new buildings and what they accomplish that provide the most important factor in museum growth and value.

William Schuman offered some hard-hitting comments and queries that were cheered by his listeners. He said that he would like to see an American orchestra state quite simply and clearly its purpose in existing. Does it exist, for example, to preserve the tradition of the European classics? Does it feel a dedication to contemporary music? Does it really have any definite purpose in its policies and direction? Mr. Schuman also made the devastating statement that he could not discern any appreciable improvement in the standards of public school music in the past fifty years—a comment which left many ripples in subsequent private discussions at the convention.

Another exciting session was the Annual Composers Luncheon, at which Richard H. Wangerin, manager of the Louisville Orchestra, was chairman. Speakers were the German composer Wolfgang Fortner, who spoke on his opera *Blood Wedding*; the English composer Iain Hamilton; and the American composer and music critic Lester Trimble. Both Mr. Hamilton and Mr. Trimble hammered home the fact that a nation that lives on a repertoire of classics by long-dead composers will in all probability end up with a very dead musical life of its own.

At the session for Composers and Conductors, Morton Gould offered a suggestion that was so good that I am devoting considerable space to it. One of our great foundations could perform a service of inestimable value to contemporary music by making it possible. It follows in a statement especially prepared for MUSICAL AMERICA by him:

"There has been much talk of the prodigious quantities of new music as



Jules Schick

The 32nd season of concerts at Robin Hood Dell, Philadelphia, opened on June 19 with the Verdi Requiem. Pictured above are the conductor and soloists of the evening, and Fredric R. Mann, president of the Dell. Left to right: McHenry Boatwright, bass-baritone; Elinor Ross, soprano; Mr. Mann; Alfred Wallenstein, conductor; Claramae Turner, contralto; and Robert Nagy, tenor. The chorus was the Singing City Choirs, under the direction of Elaine Brown.

compared to the limited performing outlets, specifically in the orchestral field.

"I think in these discussions we have evaded or avoided one very important consideration. Out of the large quantity of music being written there is a good percentage that does not qualify for professional concert performance. This does not necessarily mean these works are devoid of interest or aesthetic virtue but, for all practical purposes, they are basically what I would call laboratory works in which the composers have not yet developed full command of their techniques and crafts. There should be testing grounds for such works to be heard and examined.

"It is often difficult for the conductor, because of pressure of time, to properly evaluate new scores—either in terms of their immediate usability or their potential possibilities. The conductor is continually faced with getting programs ready for concert performance.

"The idea of a reading rehearsal is certainly not a new one, but I propose that the reading rehearsal, or using part of a rehearsal for reading, be made an integral part of an orchestra's routine. In other words, this is a total concept that would make a reading rehearsal as much a part of an orchestra's schedule as the accepted necessity of a regular rehearsal for performance. These reading rehearsals would be devoted to examining and exploring new works by young composers, or problematical works generally.

"This experience would be most beneficial to orchestra players themselves. It would sharpen their sight-reading and heighten their musical awareness and sensitivity as players, thereby making for a better orchestra. The conductor would have the opportunity to hear and explore many scores without the pressure of having to use the rehearsal time to shape a perform-

ance. His whole psychological attitude would be changed by being able to investigate scores for their own sake, and without regard to immediate program use or concert deadlines.

"The composer, on the other hand, would have the benefit of exposure without being prematurely subject to highly critical public and professional standards of appraisal. I think this kind of exposure of benefit to all the musical factors involved. These reading rehearsals would provide the opportunity to find works that merit a place on regular concert programs, and the conductor could choose accordingly. Also, in many instances, a work that at first reading appears very complex might clarify after a number of "probings."

"It is possible that moneys be allocated for this purpose through the various Grants and Foundations that exist. I think that, once the concept of a reading rehearsal was instigated on a nation-wide scale as part of an orchestra's functional obligation, it would rapidly be accepted as an integral part of the orchestral routine and training. Last, but not least, it would afford composer and conductor the opportunity to meet and benefit from the experience of a musical laboratory."

Another admirable suggestion was that made by Harold Weston, chairman of the National Council on the Arts and Government, that the President should call a White House conference on the role of government in the arts. The National Council has already submitted a comprehensive plan for such a conference in all major fields of art.

Arthur Judson, former manager of both the Philadelphia and the New York Philharmonic Orchestras, received the League's "Gold Baton" Award for Distinguished Service to Music. Of special interest was Mr. Judson's comment: "If we must have subsidies then let them be in the form of new centers

for the arts, not in the form of direct subsidies to human beings who are now doing the job well. Those same human beings are likely to sit back and say, 'Let the government do it'—and the government can't do it all!"

John E. Edwards was re-elected president of the League. Helen M. Thompson was reappointed executive secretary-treasurer. And three vice presidents were also re-elected: George Irwin, conductor of the Quincy (Illinois) Symphony; Mrs. Fred Lazarus, a board member of the Cincinnati Symphony; and R. H. Wangerin, manager of the Louisville Orchestra.

It is impossible even to list the myriad activities and events at this stimulating convention, at which I am sure all of us learned something. I have merely picked out events and ideas that came my way that seemed of special significance to our artistic life and future.

—Robert Sabin

Los Angeles

40th Bowl Season

Hollywood Bowl's 40th season of Symphonies Under the Stars opened July 6 with Erich Leinsdorf conducting the Los Angeles Philharmonic, with Inge Borkh the soprano soloist. This was the 1,212th concert since the Bowl's brave and hopeful start back in 1922. New this season to the hill-ringed outdoor amphitheatre is a large added section of boxes rising above the main entrance aisle.

The discipline of Mr. Leinsdorf's conducting had a salutary effect on the orchestra after its vacation since the close of the regular season. The overture to Weber's *Oberon* was crisp and zestful, and the conductor's deliberate tempos and alert attention to detail had a rejuvenating effect on Beethoven's Fifth Symphony. The *Good Friday Spell* from *Parsifal* enjoyed an appreciable amount of tonal luster in spite of the vagaries of the amplification system. The microphones were a disturbing factor in Miss Borkh's initial offering, *Ocean, du Ungeheuer* from *Oberon*, but they did not conceal the bravura properties of her singing, which were also heard to excellent advantage in Senta's Ballad from *The Flying Dutchman*, and the Monologue, Dance, and Death Scene from Strauss's *Elektra*. The latter brought the program to an exciting conclusion, with Mr. Leinsdorf whipping the orchestra to a fine fury to support the violently emotional vocal part.

The season's first Pops concert was a song and dance variety show called *The Turbulent Twenties*, given two performances, July 7 and 8. The Hollywood Bowl Pops Orchestra was conducted by Skitch Henderson, with Gogi Grant, vocalist; George Wright, organist; The Eligibles, a male quartet; and a dance group headed by Don Weissmuller and Phyllis Sues.

Other events: Leonard Watts, baritone, Wilshire Ebell Theatre, June 4;

Donald Bower, bass, in Schubert's *Winterreise*, Fiesta Hall, June 20 and 27; Anne Barrows, contralto, Assistance League Playhouse, June 15; Harvard Glee Club, Union Oil Center Auditorium, June 16; Stefan Bardas, pianist, Schoenberg Hall, June 30; Mary MacKenzie, contralto, Schoenberg Hall, July 7.

—Albert Goldberg

Chicago

Spring Doldrums

The late spring doldrums, an annual pause that refreshes between busy seasons here, were typically short in the performance department this year, but not without event. For one, Dieter Kober's Chicago Chamber Orchestra found itself divorced by the Art Institute (pleading insufficient funds) at the conclusion of four free Sunday afternoon concerts in the Institute gardens during May and June. In the wake of this action, a private campaign has been organized to raise the \$40,000 deemed sufficient to save the orchestra from dissolution. This same period found Francis Akos, assistant concertmaster of the Chicago Symphony, organizing 14 of his colleagues into a chamber group called the Chicago Strings, with ambitious and realistic plans to tour the world every spring and fall under the auspices of S. Hurok, with Akos conducting.

On June 22, for the first time in 20 years, live music was heard in the Adler and Sullivan Auditorium, whose \$3,000,000 restoration has been undertaken by a powerful committee of civic luminaries. Van Cliburn was the artist for an invited audience of 500, following which a contract for the first stages of restoration was signed—a contract backed by \$750,000 in cash and firm pledges.

Meanwhile, the new Theatre at McCormick Place played host to the Moiseyev Dance Company, June 5-10, in a seven-performance engagement that attracted capacity audiences. On June 11, Glenn Gould failed for the third time this season to make his promised Chicago debut, and was replaced at the 11th hour by Malcolm Frager, who played a program of Bach, Chopin, and the Sixth Prokofiev Sonata.

The current summer music season—Ravinia's 26th in Highland Park, Grant Park's 27th in the lakefront band shell downtown—began in the northern suburbs this year with Walter Hendl, Ravinia's artistic director, in charge of the Chicago Symphony Orchestra on June 27, 29, and July 4. Leon Fleisher was piano soloist at the first two concerts, in Beethoven's *Emperor* Concerto and Mozart's C Major (K. 503) Concerto. Hendl presented symphonies by Mahler (No. 1), Prokofiev (No. 5), and Roy Harris (No. 3)—performances much praised by a representative who attended in my absence from the city.

On July 4, when Earl Wild was soloist in the Gershwin Concerto, Hendl

led an all-American program: Copland's *El Salon Mexico*, Morton Gould's *Spirituals*, and William Schuman's Symphony No. 3. Conservative music in all cases—insubstantial in the gorgeous Gould fabrication, but impressively powerful in the Schuman. Gershwin's period piece—surely as durable as *The Sun Also Rises* or *This Side of Paradise*—made the strongest impression through Wild's elastic and affectionate performance. The orchestra was heard at the peak of its summer-season form.

The free concert semester in Grant Park—a two month series—got under way this year on June 28, with Milton Katims in charge of the first two weeks. His soloists were Tossy Spivakovsky (in the Brahms and Tchaikovsky Violin Concertos, on June 28 and 30 respectively), Jorge Bolet (July 1-2, playing Liszt and Gershwin), and Leonard Rose (July 5 in Bloch's *Schelomo*, July 7 in the Saint-Saens Cello Concerto and Tchaikovsky's *Rococo Variations*). Mr. Katims' principal items were the Fifth Symphony of Shostakovich, Beethoven's Eighth, Rachmaninoff's Second, Liszt's *Les Preludes*, and Respighi's *Fontani di Roma*.

Back at Ravinia, Josef Krips returned as guest conductor on July 6 and 8, with John Browning as piano soloist in Mozart's D minor Concerto, K. 466, on the first occasion, and Prokofiev's Third on the second. Browning's technical control, exalted sense of style, and instinctively vocal phrasing produced, in spite of competitive jets from nearby O'Hare International Airport, a superlative statement of the Mozart. Mr. Krips busied himself with such untypical repertory as the Honegger Second Symphony and (not at all successfully) the *Firebird* Suite (1919 version) of Stravinsky, July 6. He reverted to type on July 8 with the *Tannhäuser* Overture and Brahms's Second Symphony.

Other concerts included Ferrell Harrison, mezzo-soprano, on June 25 in Fullerton Hall; Andre Kostelanetz at Ravinia on July 1; the Budapest Quartet at Ravinia on July 5 and 7; "A Night with Lerner and Loewe," on July 8-9 in Grant Park, Leo Kopp conducting.

—Roger Dettmer

San Francisco

Something Special

The annual series of June string quartet concerts at the San Francisco Museum of Art usually runs a polite and fairly distinguished course without shaking anyone out of their end-of-season fatigue. This year, however, something special happened, and surely there were a few San Franciscans tempted to postpone their vacation to see the series through.

The reason for all the excitement was the engagement of the Lenox Quartet. They opened with Haydn's *Sunrise* Quartet and closed three weeks later with the glorious and confident sunset of Beethoven's Opus 132, and what a fascinating and lively time it was in between!

This group, which has just resigned from the Pittsburgh Symphony to devote full time, if possible, to quartet playing, is very young. But at the same time it is very assured.

There are two magical things about this quartet which make you overlook the occasional evidences of immaturity. One is the mixture of rhythmic propulsion and vivid, informed phrasing which gives the playing such flow and life. The other is the feeling of ensemble which, almost all of the time, makes this foursome such a plastic unit.

If the Lenox has any special pitfall to watch, it's a tendency toward a fussy sort of exuberance which comes from an unchecked overflow of vigor and sentiment. It is amazing that the quartet had only played the Debussy Quartet once before. In San Francisco they played it superbly, as supplely flowing as this correspondent has ever heard it.

The reputation of the Lenox was built on tough modern works, and they played their share during the series: Kirchner's post-Bergian Quartet No. 2, a strong and agreeable piece; Carter's Second, which often sounds like four angry men chattering at the tops of their voices; and Schoenberg's surprisingly witty String Trio, Op. 45. But they are very close to the top of their form in Beethoven and Haydn too.

The other principal event of the month was the second annual Composers' Workshop in contemporary American music at the San Francisco Conservatory. It opened with the California Quartet playing quartets of Ives, Schuller and Robert Basart. The last was a cliché-ridden imitation of Schoenberg at his most irritating, but Schuller's First Quartet comes off, especially in the fantastic dovetailing of instruments in the second movement, which sounds like the aural equivalent of boxers nervously dancing around the ring in fast motion.

The Concertgebouw Orchestra of Amsterdam played three concerts in the bay area, one in the Opera House, June 4. Eugen Jochum elicited that mellow hint of schmaltz from the strings which is just what one expects from this marvelous group. A standing ovation greeted the concluding Brahms First.

Other recent events: performances by the Pacific Ballet, the Composers' Forum presentation of Boulez' *Le Marteau Sans Maître* in its local premiere, and the conclusion of Fernando Germani's Bach organ series at Grace Cathedral.

—Arthur Bloomfield

New York

Empire State Festival

A lively performance of Bizet's *Les Pêcheurs de Perles* under Laszlo Halasz opened the seventh Empire State Music Festival in the tent-theatre at the Anthony Wayne Recreation Area, near Bear Mountain in Harriman State Park, on July 12. A sizable audience gave every evidence of enjoying the



Friedman-Abeles

Hugh Thompson, Lee Venora and Ara Berberian in *Les Pêcheurs de Perles*

exquisitely melodious, if dramatically uneven and episodic, work.

The cast was excellent, with Lee Venora as Leila, Giuseppe Campora as Nadir, Hugh Thompson as Zurga, and Ara Berberian as Nourabad. Mr. Campora was perhaps the favorite of the audience, and won a protracted ovation after his famous aria. Be it noted that he produced not only ringing fortissimos but a finely-spun pianissimo. But the others all had their moments of glory. There were some pitch problems, notably for Miss Venora and Mr. Thompson, but these were passing. More serious was the state of the off-stage chorus, which at one point produced a Schoenbergian effect but choked it off.

The production was simply done, with the emphasis on musical highlights. *Les Pêcheurs de Perles* is inescapably a series of "numbers," and it is better to face that fact rather than to try to disguise it. The set and costumes which Ming Cho Lee had designed for the Baltimore production were used. They resembled a Caribbean fishing village of modern times, in simply stylized form. In his stage

direction Mr. Thompson also kept things unpretentious.

The orchestra was notably good, and Mr. Halasz obtained the maximum effect with his modest resources. Whether one agrees that a minor French opera of the 19th century is the right thing to open a 1961 American festival or not, one can congratulate Mr. Halasz for doing it very well under the circumstances.

—Robert Sabin

Absent from the United States since 1947, Sir Eugene Goossens returned to the New York area on July 22 to conduct the Empire State Festival Orchestra in a Mozart-Rossini program in the Bear Mountain tent-theatre. He led a second program (Britten, Roussel and Rimsky-Korsakoff) on July 28 before returning to London, where he was to lead the Promenade concerts.

The Mozart-Rossini items were far from the most challenging to be imagined: a suite from *Idomeneo* arranged by Busoni, the *Jupiter* Symphony, the Overture to *The Magic Flute*, the Overture to *La Gazza Ladra*, and Respighi's arrangement of the bal-

let *La Boutique Fantasque*. But the results Sir Eugene achieved were highly satisfying.

He has never been a flamboyant figure on the podium. The baton in his right hand beats a solid, square measure. There is little motion in the left hand. Yet, the responses to these minimums of motion were quick and—in the Mozart symphony — profound. With restricted rehearsal time, and with players who had been occupied with ballet and opera scores for two weeks, the orchestra performed remarkably well. It enjoyed playing under Sir Eugene, and an audience in excess of 1,500—many of them sitting on blankets outside the tent—shared in this pleasure.

The New York City Ballet gave six performances, July 13-19. Included were *Swan Lake*, *Con Amore*, *Variations from Don Sebastian*, *Allegro Brillante*, *Divertimento No. 15*, *Western Symphony* and *Fanfare*.

Principal dancers included Diana Adams, Jacques d'Amboise, Jillana, Allegra Kent, Michael Lland, Nicholas Magallanes, Francisco Moncion, Viollette Verdy, Jonathan Watts and Patricia Wilde. Robert Irving and Hugo Fiorato were the conductors.

—Wriston Locklair

Boston

Baby Doe Arrives

Boston at last has heard *The Ballad of Baby Doe*, a fact of musical importance. The Douglas Moore-John Latouche work is several years old and by no means unfamiliar, and this city is late in making its acquaintance. But what makes the event of musical importance, to us, at least, is the local opinion that here may be the first genuine and really excellent American opera.

Baby Doe was given three performances on the stage constructed in the Public Garden, as the first performance event in the 10th Annual Boston Arts Festival, June 8, 9 and 10. The production was, for the most part, that of the New York City Opera, and was conducted by Julius Rudel. Chester Ludgin as "Silver Dollar" Tabor; Frances Bible as his wife, Augusta; and Doris Yarick in the title role were the principals.

Although the outdoors amplification (always a problem at these festivals) made the voices too loud for those sitting near the stage, the singing seemed to be very good in each performance. The composer sat in the audience.

Orazio Frugoni, now living and teaching in Rochester, N. Y., made his Boston debut as soloist at the Pops in Symphony Hall, May 31. The pianist was not entirely unknown here, however, for some of his recordings had preceded his personal appearance. Alfredo Casella's *Scarlattiana* demands clarity, nimbleness, rhythmic animation, a sense of Scarlatti style, and lightness (interpretatively and physically). It is not a piece with which a pianist can make a big smash, but it needs a musical player, and that Frugoni surely is. The pleasure afforded by these occa-

sions (Frugoni appeared two nights in succession) will hold us until a more extensive display of his qualities is possible.

The Chorus Pro Musica is not only the virtuoso chorus par excellence in this vicinity today, but also the busiest. How they manage to give so many concerts, and work up so much unfamiliar old and new music in the course of a season is known best to their able and intense conductor, Albert Nash Patterson.

The next-to-last Pro Musica event this season (at this writing they have one more concert to go, in the Arts Festival), was a free concert of mostly unaccompanied music, in Trinity Church, May 23. Nor was this a hackneyed program, either. Only Aaron Copland's *In the Beginning* and Samuel Barber's *Prayers of Kierkegaard* were familiar. The latter was performed with organ accompaniment, which in its severity makes a better impression than does the orchestral version.

There were two novelties: a revival of the *De Profundis* by the late 17th-century composer Michel-Richard de la Lande, and the first performance anywhere of a new Mass by Robert Keys Clark. Both works (as was the Copland) were presented with the chorus stationed in the forward balcony of Trinity. This resulted in a magically rich and blended, floating tone. When the chorus moved behind the altar in the chancel, the sound was less pleasing, but the change brought them nearer the organ console.

Mr. Clark is a Maryland-born composer, now 34. His Mass is beautifully written, the harmonic disposition almost consistently suggesting old modal music, yet with a fine modern edge.

The New England Conservatory gave two concerts, each preceded by a gala supper party in a gaily decorated Brown Hall. The first concert consisted of Brahms's *German Requiem*, James Dixon conducting, with Uta Graf, soprano, and Mac Morgan, baritone.

The *Requiem* went extraordinarily well, although, since 300 of the Conservatory's enrollment of 400 were on the stage of Jordan Hall, the volume was very, very great. Never have I heard the soprano part more beautifully sung than by Miss Graf; Mr. Morgan, too, was most satisfying. The choral work was excellent, and for this credit must go to Lorna Cooke de Varon, who had rehearsed the chorus.

Before the concert, president James Aliferis announced the resignation of Mr. Dixon, who will become assistant conductor of the Minneapolis Symphony.

A week later, May 18, Purcell's *Dido and Aeneas*, prepared by the opera department under the direction of Boris Goldovsky, and two ballets held the Jordan Hall stage. The ballets were *Sonata for Strings*, No. 6, to music of Rossini, and *Sinfonia Concertante*, to a modern score by John Lessard. They were choreographed by Esther Brooks, and performed by her, Rosemary Young, Jacqueline Peake and Stephanie

Puorro as leading dancers. First rate in every respect.

Over in Sanders Theater, Cambridge, the Longy School presented its 10th Annual Spring Festival. The first concert of two, May 8, was in memory of Archibald T. Davison, formerly one of its trustees. Chamber works by Mozart and the Haydns, Franz and Michael, filled the earlier portion of the evening. Olga Averino sang Mussorgsky's *Songs and Dances of Death*, with Longy director Melville Smith as accompanist. Poulenc's Sextet for Piano and Woodwinds served as finale, performed by the Fine Arts Woodwind Quintet and pianist Gregory Tucker.

The next week, a little-known Piano Concerto by Haydn (which hardly deserved to be resuscitated) and Milhaud's Concerto for Percussion were the music of principal importance. Frances Burnett Baker was a fluent soloist in the Haydn, which had been outfitted with un-Haydnesque cadenzas by Nicholas Van Slyck. Percussionist Charles Smith of the Boston Symphony did a remarkable job in the Milhaud, which gave the whole concert a much-needed lift. The other two pieces were Mr. Van Slyck's Quartet (1959), a dour excursion for clarinet, violin, cello and piano, and Dvorak's E major Sereenade. Conductor of the evening was the cool and practical Kalman Novak.

—Cyrus W. Durgin

Caramoor

Soaring Solomon

The 16th annual June Festival at Caramoor opened auspiciously on June 17 with a soaring performance of Handel's seldom heard oratorio, *Solomon*, in the Outdoor Venetian Theatre. This score, spilling over with sumptuous choruses and stirring solos, would take hours to perform in its entirety. Alfred Wallenstein, musical director for the Festival, spent months carefully editing and arranging the sequences of this sprawling story, whose hero has often been the subject of song or story, but seldom so eloquently as in Handel's version. Even after pruning, there were 47 numbers and close to three hours of music.

But what music! The opening section sings the praises of Solomon and limns the King's love for his Queen; the middle portion is the famous episode concerning Solomon's wisdom; and the concluding part centers on the visit of the Queen of Sheba. (Her "arrival" music is perhaps the best-known excerpt from the score, in versions for both orchestra and two pianos.)

All of the soloists were exceptional—Donald Gramm as Solomon; Adele Addison, the Queen; Charles Bressler, the priest and sometime narrator, Zadok; and lovely Jeanette Scovotti as the Queen of Sheba. The Caramoor Chorus, prepared by Earl Rogers, was another essential to the success of this unusual evening. But major credit must fall to Mr. Wallenstein, whose mastery of the music sustained all the perform-

ers, and left a large audience with the feeling that it had experienced a really remarkable performance.

The following Saturday night Miss Addison was back to sing Mozart's *Exsultate, Jubilate*, most of which does not sound comfortable in her range, and to join in the *Summer* section of Haydn's delightful oratorio, *The Seasons*. Mr. Bressler was again the tenor, and Ara Berberian the excellent bass, whose resounding voice carried to the far reaches of the regal Rosen estate. Mr. Wallenstein opened the program with Mozart's overture to *The Abduction from the Seraglio*. But it fell to 16 members of the chorus to raise the evening above the routine. With Artur Balsam and Fritz Jahoda, the young men and women gave an intoxicating performance of the Brahms *Liebeslieder Walzer*.

A short, strange mixing of Corelli, Ravel (*Ma Mère l'Oye*), Mahler (*Lieder eines Fahrenden Gesellen*) and Peter Mennin (Third Symphony) was sampled on the final Saturday night. Maureen Forrester gave a moving performance of the Mahler songs, and the orchestra, under Mr. Wallenstein, supplied strong support. Mr. Mennin's brief, bold, brightly colored symphony was the only contemporary work to be offered during the five-concert festival. Its frequent use of brass choirs and its rather militant air make the piece all the more attractive when heard out-of-doors on a still, summer night.

Both of the late Sunday afternoon programs in the Spanish Courtyard featured the Claremont Quartet, in works by Haydn, Mozart and Bartok. On June 25, the assisting artist was Russell Oberlin, countertenor. On June 2, Marguerite Zambrana, soprano, appeared in Respighi's poem for quartet and voice, *Il Tramonto*. Mr. Oberlin, assisted by Joseph Iadone, lutanist, sang a group of Elizabethan songs with his usual flair. Then he repeated two groups of Wolf and Schumann lieder from a program he sang in New York last Spring. With all respect for Mr. Oberlin's musicianship, I found his voice much too thin and colorless to successfully project the emotional and musical qualities of these songs.

The Claremont Quartet deserves some kind of medal for performance above and beyond the call of duty. A sudden rain quickly dispersed the audience after intermission at the June 25 program, and the ensemble gallantly took refuge in a patio, where it bravely went through the Debussy Quartet with the remaining audience all but collected in its lap. —Wriston Locklair

New York

Two Summer Series

The commissioning of new concert works for free summer concerts is one of the most delightful and democratic ways of bringing local composers before the public, and the quality of such works given in New York these days certainly refutes the ancient cus-

tom of going musically limp for the summer months.

July 10 was an important date in this regard, for on that date two new series opened simultaneously: one in Central Park under Kenneth Schermerhorn, the other at the Eisner and Lubin Auditorium of New York University, under Maurice Peress. Since it was impossible to be in both places, I attended the former and heard the latter on tape.

The Schermerhorn concert marked the first excursion into the concert field by the marvelous (and likewise free) New York Shakespeare Festival under Joseph Papp, designed to fill in the two Monday evening gaps that normally occur in the scheduling of each of the three summer plays (July 10 and 17, Aug. 7 and 14, Sept. 4 and 11). To this end, Mr. Papp has put his regular composer, David Amram, in charge of organizing the concerts, which are further underwritten by Congregation Rodelph Sholom.

In addition to the regular Festival Chamber Orchestra selected by Mr. Amram, the artists for this season include the Beaux Arts String Quartet, the Slide Hampton Jazz Octet, and the New York Woodwind Quintet, with at least one new work presented at each concert. As the new permanent, outdoor Shakespeare Theatre being built for the persuasive Mr. Papp by the City is not yet ready, this new public enterprise opened in the temporary Shakespearean mecca for this season, the converted Wollman Memorial Skating Rink near the southeast corner of the Park.

The new feature of this season's N.Y.U. series is that the customary August concerts, habitually alternating between the auditorium and Washington Square, are being augmented by a July series, including a Meyerowitz opera and an all-Bach program. Mr. Peress, newly appointed assistant to Leonard Bernstein at the Philharmonic, again acts as N.Y.U. general director, and leads a Central Park concert as well.

Both July 10 concerts were doubly removed from standard summer fare, in that, in addition to the new work in each case, each contained one other work of very rare incidence and high musical quality.

The Schermerhorn concert presented a *Divertimento* for Eight Drums, Harp, and Strings by Michael Colgrass—something on the order of a double concerto, perhaps, complete with cadenzas. The interplay of the harp and the little tuned drums was its distinctive feature. The 25 minutes of Benjamin Britten's wonderfully intricate *Variations on a Theme of Frank Bridge* fazed this audience not a whit, the other composers being Pergolesi, Rossini and Debussy.

The Peress concert offered John Huggler's *Notturmi Piccolini*, written for nine solo violins and two cellos, expanded to three movements from an original one-movement conception, *Telegraphies*, and utterly fascinating both in harmony and texture. That was

followed by one of Haydn's most inexplicably neglected creations, his only symphony with English horns, No. 22 (*The Philosopher*). Mozart's 29th Symphony and a Handel concerto from Op. 6 are certainly no "pop" fare either.

To judge by these zestful exhibitions, our new "summer impresarios" are not fooling.

—Jack Diether

New Ford Fellowships

The Ford Foundation has announced a third series of fellowships under its Humanities and Arts program to assist persons not regularly associated with academic institutions in undertaking or completing studies in the creative arts. Museum curators, theatre directors, orchestra conductors, critics and laymen with special interests related to the creative arts are among those eligible.

Primary attention will be given to the individual applicant and the potential significance of his contribution. Applications must be postmarked no later than Oct. 16, 1961. Candidates must be United States citizens. The period of the fellowships will range from three months to approximately one year. Stipends will vary according to the cost of the research.

Detailed information and application blanks may be secured by writing to The Ford Foundation, Fellowship Program for Studies in the Creative Arts, 477 Madison Ave., New York 22, N. Y.

Datelines . . .

New York—The fall season of the New York City Opera will open on Oct. 5 with Puccini's *Trittico*. The three operas, *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, have not been heard in New York as a triple bill since the Metropolitan Opera performances in 1920. The City Center revival will be staged by Christopher West and designed by Rouben Ter-Artunian.

The Company also announced that they have commissioned a new opera, *The Golem*, from New York composer Abraham Ellstein. This is the fifth work by an American commissioned by them under a Ford Foundation grant. Previous works by Mr. Ellstein include *The Thief and the Hangman*, which won Ohio University's annual opera competition two years ago, a Broadway musical: *Great to be Alive*, and a cantata, *Ode to the King of Kings*, written for Israel's 10th Anniversary. The libretto for *The Golem*, is being adapted by actor-director Joseph Buloff from the well-known drama by Halper Leivick.

Washington, D. C.—The first of a series of free Sunday afternoon concerts by the American University String Quartet was held on the lawn of 3900 Watson Place on July 23. The three concerts are sponsored by the United States Committee for the United Nations and feature works of United Nations composers.

BELLS and **chocolates**

**an informal
chat with
CLIFFORD
BALL, visiting
English carillonneur**



From Cadbury to Hershey is just a chocolate's throw away, which is merely a facetious way of pointing up the recent itinerary of Clifford Ball, English carillonneur, whose professional duties carry him regularly between the city of Birmingham and the Cadbury Estate, home of England's leading chocolatiers.

Starting from Cadbury in May on his first trip to the United States, Mr. Ball wound up some 20 recitals and two months later in Hershey, Pa., America's unofficial chocolate capital. In between, he took a good look at our country, played cast and electronic bells in a variety of edifices—churches, schools, banks, insurance companies, memorial towers, etc. — and finally boarded the *Mauretania* for the return trip, very much elated by the professional aspects of the tour and slightly wilted from the heat (102° in Salt Lake City).

Electronic carillons are taking over the field, we learned. Or, to put it another way, cast-bell players are becoming a vanishing breed. The reason is obvious when you set a weight of 28 pounds against 275,000, \$35,000 against \$400,000.

Fortunately, the change-over does not threaten Mr. Ball's livelihood. Equally expert as a performer on both cast and electronic carillons, he has very good things indeed to say about the modern equivalent of an ancient

instrument. As a matter of fact, Mr. Ball's tour was sponsored by Schulerich Carillons, Inc., who think so highly of their electronic product that they welcomed the inevitable comparisons that cropped up during the course of the trip.

Mr. Ball does feel, however, that a cast-bell player will realize the potentials of an electronic instrument better than a player without this experience. If he also happens to be a composer and pianist, as Mr. Ball is, so much the better. (As a matter of fact, it is almost impossible for a campanologist not to be a composer, since most music has to be arranged for carillons.)

The basic playing technique is very different on the two instruments. Whereas the electronic carillon employs the familiar keyboard, with volume controlled mainly by the swell pedal, the player of cast bells is obliged to pound and kick a set of wooden poles, controlling the volume by variations of pressure—which is considerable to begin with. A cast-bell recital can cost the carillonneur several pounds of weight, especially in hot weather. At Ann Arbor, for example, the temperature was so high that Mr. Ball appeared in shorts, making one six-year-old observe, "He's sure got skinny legs."

The Ann Arbor bells, of course, are of the cast variety, as they are also in the Riverside Church in New York,

Florida's Bok Tower, the Scottish Rite auditorium in Indianapolis, and a Presbyterian Church in Birmingham, Ala. Mr. Ball found the Bok Tower ideal—"pp to ff, and only the birds to interrupt."

Here and there en route he took a bell ringer's holiday. At Salt Lake City, the organ mechanic at the Tabernacle, who had studied with Ball at the Birmingham School of Music, invited him to try his hands at the console, and on the new organ at Whittier College in California, Mr. Ball enjoyed running through an informal program.

A pleasant surprise awaited him in Hershey, Pa., where he and his wife met an English couple on a 12-month holiday, who simply could not absent themselves from their piano for that long and brought it with them in their trailer, to which they all repaired for an impromptu recital, refreshments, and an exchange of views on the New World.

Mr. and Mrs. Ball agreed that we eat far too much in this country. Three thin slices of roast beef is an average portion in England. They liked hot dogs, found hamburgers only so-so, and were simply appalled at the consumption of hot bread in the South.

Tea? "We haven't had a decent cup since we left England."

We never did think of asking them whether they liked chocolates.

—Warren Cox

OVERTONES

Prosit!

The Liebmann Breweries had a hard time this summer deciding what program at the Lewisohn Stadium they would like to sponsor.

Three programs were especially attractive. One of them offered Waldteufel's *Estudiantina*, from which the Rheingold Beer song originates. Another listed excerpts from Wagner's *Das Rheingold*. And a third programmed an aria from *L'Etoile du Nord*, by Giacomo Meyerbeer, whose correct name is given in the program notes as Jacob Liebmann Beer.

Apparently embarrassed by riches, Liebmann decided to eschew obvious commercialism and chose a program which, so far as we know, has no beery connotations whatever—Shostakovich's First Symphony and the Khachaturian Piano Concerto with Leonard Pennario as soloist.

Smirnoff, anyone?

The Green Stamp Barrier

The oft-heard comment among organized audience representatives — "We've done everything except give green stamps"—is now a thing of the past.

Credit Jane R. Marks, a representative of United Performing Arts, with the breakthrough; Fort Wayne, Indiana, as the city to remember; and Wolfe & Dessauer as the department store with enough foresight to realize that music as well as muslin can be sold on a pay-as-you-go basis.

Early this year Miss Marks was busy organizing the United Jazz Concert Association of Fort Wayne when she suddenly realized that the campaign week (May 22-27) would find many prospective members short of cash for various reasons—end-of-the-month bills, the income tax bite, summer school and vacation expenses.

Miss Marks began to think. Fort Wayne-ians were committed to the charge-now-pay-later plan. (Green stamps began to hover in mid-air.) "Why not," she asked herself.

"Why not," she asked Wolfe & Dessauer, who could think of no good reason whatever and began immediately to advertise that subscriptions (\$10) could be purchased on regular charge plates with the added bonus of 100 green stamps—or, roughly, 25 per concert.

Door prizes next year?

Time and Tide

"The public just does not seem to want to come (in large enough numbers) anymore. . . . We can't buck the tide, so must go along with it."

This lugubrious complaint comes to us from Louis J. Standish, Jr., vice

president of the Connecticut Symphony. The serious program format of the past 11 summers, he says, will no longer do. More popular fare is in order. This year, for example, Roger Williams, Johnny Mathis, Dave Brubeck, and the Chad Mitchell Trio will replace some of the familiar names of the concert world.

While we have nothing against popular music *per se*—indeed, we enjoy a riff or two ourselves from time to time—the development *is*, nevertheless, a bit unsettling.

And perplexing too, in the light of a recent report headed "Huge Growth in Music Activity in U.S.A." Based on estimates by the American Music Conference, the article confidently asserts that "the 20th century—especially the decade in which we live—shall surely mark a flood tide in the history of musical activity in America."

To support this optimistic view, the following facts are offered: an estimated 30,000,000 amateur instrumentalists, 68,000 bands, several thousand community orchestras, increased popularity for the "long-neglected strings" and for chamber music, and more joiners of more *pro musica antiqua* and *anti musica moderna* societies.

Is it possible that as the nation goes so does *not* go Connecticut? Or is it, perhaps, that Connecticut residents prefer their classics in hi-fi and their pops *al fresco*?

We tend to think that 3,000,000 Connecticutans can be wrong.

Touting at Windsor

Her Majesty's gentlemen choristers, who sing in St. George's Chapel at Windsor, have been found out and majestically reprimanded.

It seems that for generations each chorister has received 30 free tickets for the annual parade of the Knights of the Garter, which they are expected to distribute among their relatives and friends. Many of the choristers, however, have seen fit to supplement their incomes (\$1,000 a year) by peddling their allotment either directly or through the local tout (scalper). It makes sense, too, since the choristers all live within the castle walls and have a choice view of the pageantry anyway.

Fifteen thousand "relatives and friends" were admitted within the castle walls last year with tickets distributed to employees of the royal household. Some of the tickets, it was charged, went for as much as \$30 and more.

Some choristers have admitted to selling a few tickets for "very small" sums, but \$30 seems to them a preposterous figure. Some ticket tout, they suggest, may have overdone things a bit, or some tickets may have been resold several times.

In any case, the Queen has advised her choristers, one and all, that such a practice cannot be tolerated, and reminded them that a Windsor chorister is at all times expected to play cricket.

Ars Longa, Vita Brevis

Kriegshaus Mortuaries of St. Louis, Mo., has just received a plaque from the St. Louis Symphony Society for furthering the cause of classical music on a radio program it sponsors on KSD Radio.

The program, entitled "Night Music," is heard each weekday evening from 7 to 9 and is devoted entirely to recorded classical and semiclassical music. The sponsor's commercial time is used to promote various organizations like the Symphony Orchestra, garden clubs, and health and welfare groups in St. Louis and surrounding cities.

Station manager Arthur J. Casey finds the ingredients of the program "decidedly uncommon. In the first place," he points out, "it is largely classical music on a commercial station. It is presented during the evening, which, since the advent of television, has not been considered a good time by some. It is sponsored totally by a mortuary, a type of client which, quite obviously, has a problem of advertising in good taste. Mix these ingredients and you can see why there was considerable eyebrow-raising among our friends when we launched the program about a year and a half ago. Frankly, even though we thought we had the germ of a good idea, we must admit to being a bit startled by the response."

Frankly, we were a bit startled too when we began to speculate on the program possibilities inherent in mortuary sponsorship. For some lively, thanatomatic programming, for example, how about Rachmaninoff's *Isle of the Dead*, Strauss's *Death and Transfiguration*, Mahler's *Resurrection* Symphony, and Siegfried's *Funeral Music* from *Götterdämmerung*.

And, of course, a good, rousing Requiem is always a sure thing for an evening's entertainment.

Whistling in Sydney

Sydney, Australia, a city that generally prefers strip teasers to sopranos, we're told, is erecting its own opera house, to the tune of \$9,000,000.

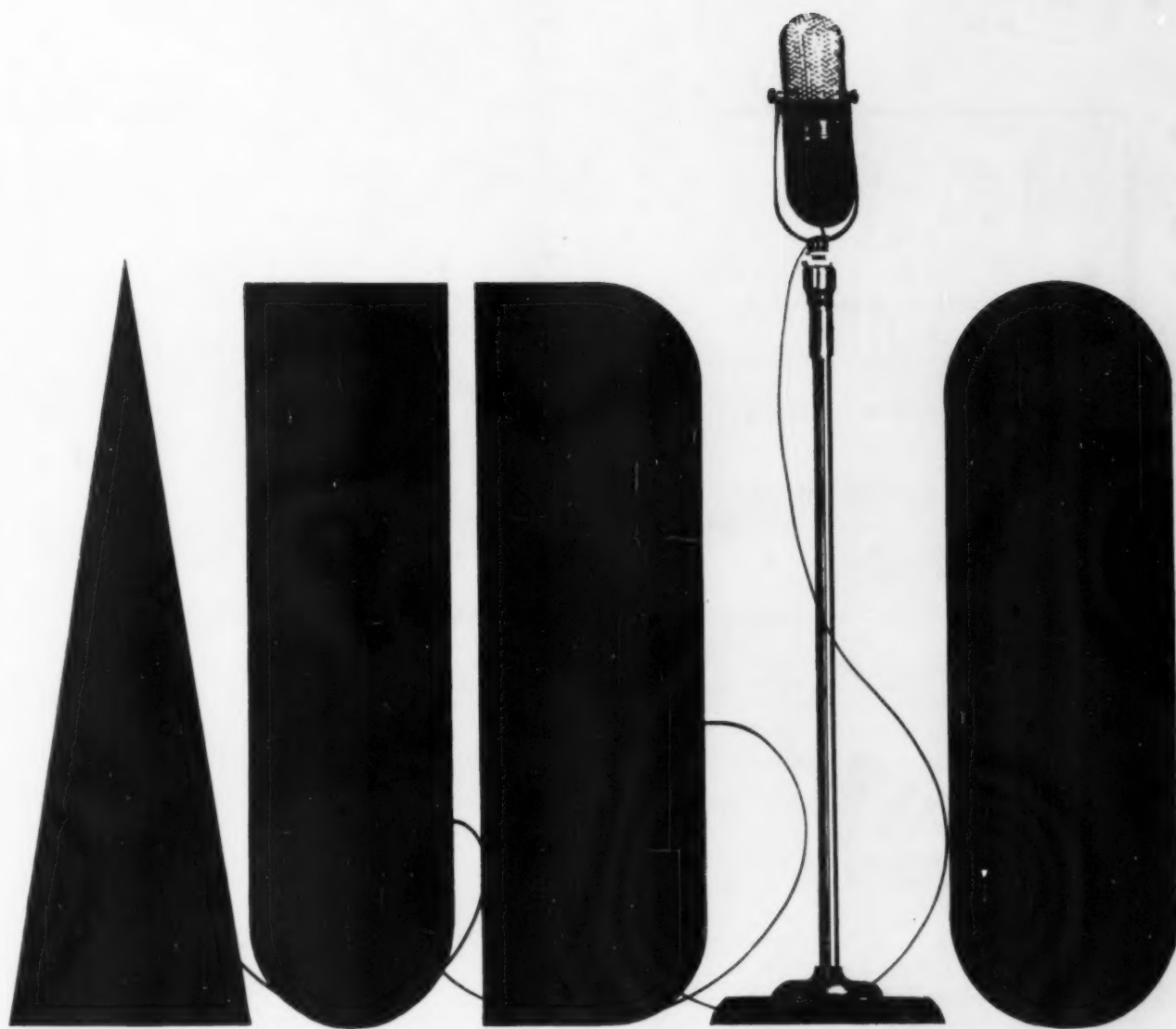
The Lord Mayor, Henry Frederick Jensen, feels that the new opera house "symbolizes a new outlook by our people," and that "a dramatic new era in our nation's life is beginning." The Lord Mayor also pointed out that while Australia had produced Dame Nellie Melba, Joan Sutherland, Joan Hammond and Marjorie Lawrence, the nation had never provided "a national home for such people."

Money, apparently, is no great problem. Australians love lotteries, and the special opera house lottery, according to *The New York Times*, "has already coaxed £2,000,000 (\$4,500,000) out of the populace in Sydney, many of them persons who probably could not whistle an aria from *Götterdämmerung*."

Can you?

—Warren Cox

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FIDELITY



What should
one strive for as ideal music
reproduction in the home?

Does one need complex expensive equipment?

How could the desired aural effect be best
described?

Peter Goldmark, the inventor of the LP record,
answers these and other vital questions

Do you have friends who invite you to listen to their latest record or to their most recent piece of equipment, and with transfixed eyes search your face for signs of rapture as they turn up the volume? Well, I have, and most likely you have them too—these otherwise very nice, cultured friends who somehow manage to hang onto their families, in spite of the fact that women generally have a lower tolerance to loud noises.

I have other friends who have managed to collect an astonishingly well balanced selection of concertos and symphonies, but who play their LP records on tinny \$29.95 portable phonographs. They, too, listen with rapture and expect you to do likewise. However, they seem to run a lesser danger of losing their families and neighbors.

With all the millions of music lovers who get their enjoyment from records, I should like to share my own experiences in obtaining best Fidelity.

What should one strive for as ideal music reproduction in the home? Does one need complex expensive equipment? How can the desired aural effect be best described? These are the questions I will try to answer, though not necessarily in that order.

In this article, I use the word Fidelity to convey the idea that one should attempt to extract the original quality of the music from the record, and to reproduce it in the living room with as much reality as possible. This sounds like an impossible task, since the performance of a 90-piece orchestra in Carnegie Hall can hardly be duplicated in a 20'-by-20' room without causing physical and mental anguish to the listener. What, then, can be salvaged from the original performance? Even better, what is the most realistic effect one can derive from such a record in a home?

Since Fidelity in loudness is impractical, as it would be like sitting in the middle of the orchestra, the sensation which should be reproduced in the home is that of distance rather than proximity. Imagine being a late arrival at a concert and listening through the doors, or sitting as far away from the orchestra as possible, in the farthest row of the highest balcony.

Listening to music at a distance is a sensation familiar to most of us, and



one which, with a little effort, can be duplicated in the home. The sound reaching our ears under such conditions would be relatively low in level, and, coming from a considerable distance, would contain a larger proportion of reverberated rather than direct energy. This tends to give the impression of a diffused source, with little, if any, directional effect remaining.

In many recordings, especially stereophonic, the acoustics of the hall are properly registered by the microphones, but the latter are located inside the hall, usually nearer to the orchestra than would be required by the distant effect we are trying to reproduce. We

This article is the first contribution to our columns by Peter Goldmark, inventor of the LP record and a member of MUSICAL AMERICA's editorial advisory board. We are proud to welcome him both as author and advisor.



must create more indirect sound in quality and quantity, and this can be done as follows:

First the listening room must be carefully examined to determine the optimum location of turntable and amplifier. The record changer and the amplifier adjustments should be located within the listening area. Then the most convenient listening space should be determined; this, of course, depends on where possible locations for loud-speakers exist inside, or preferably outside, the listening room. If the room connects through fairly large doorways to another room, then place the speakers there. If the house or apartment has closets, bookcases, or other suitable spaces available in the right areas, use them as loud-speaker enclosures.

The sound, generated by the loud-speakers, should originate as far from the listening area as possible, and be spread over a wide area so that listeners do not have to restrict themselves to a few chairs. The sound should have ample opportunity to bounce from walls, ceilings and floors. The result will be diffuse as to source, but not necessarily in quality.

The loud-speakers should not face the listeners, even if at a distance. Instead, turn the speakers towards the corners of a room, which will diffuse reflection and cause the sound to mix thoroughly before reaching the listening area.

Should you have a stereo or a monaural system? For the type of installation we are pursuing here, monaural records, when played on stereo equipment, will give almost the same effect as stereo records. Stereo components will more easily, and at lower cost, provide the required flexibility for the desired sound distribution.

It is not my intention to recommend specific-make equipment. There are a number of good, reasonably priced loud-speaker systems available which can adequately handle the essential portions of the audible frequency spectrum. To obtain the right combination of speakers is an important matter, since usually it is the loud-speaker sys-

tem which is the weakest link in the entire sound installation. Reliable component dealers will give competent advice as to a suitable make. To determine whether an existing enclosure is desirable for use in a loud-speaker system requires expert knowledge; if this is lacking, it would be preferable to obtain loud-speakers already assembled in enclosures.

One needs, in addition to the loud-speakers, a good turntable with a good pickup and a suitable amplifier. The choice between a changer or a more professional single-record turntable is a matter of taste, depending on whether one usually listens to a complete work at a time, turning the record over if the piece continues on the other side, or whether one listens to the first two movements of the *Eroica*, followed by the second half of *Scheherazade*, then the beginning of Brahms's Second Piano Concerto, topped off by *Porgy and Bess*, and so on.

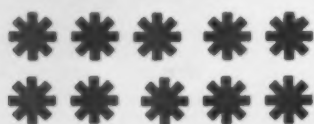
The choice of amplifier is more a question of power. Most reputable stereo amplifiers, with a minimum power output of 10 watts per channel, will do nicely.

The choice of the proper turntable and pickup again means obtaining competent advice from a reliable dealer. The pickup should be able to track the records with a weight no greater than three to four grams. This insures long record life and is usually characteristic of good design. Adequate frequency response, flat enough over the audible range of 40 to 15,000 cycles, is a must. But, again, many of the high quality pickups meet this requirement.

The two criteria for turntable quality are uniform speed, which, if not available, creates wavering sounds during sustained notes, and freedom from rumbling and humming noises when the pickup is set on the lead-in grooves of the record. Again, a responsible dealer will recommend a moderately priced turntable or changer and pickup combination from the many available

(Continued on page 39)





3 GENERATIONS IN JAZZ

an analysis and discography that cover one of the most fascinating and important phases of American musical history

During the early 1930s, while the well-known Jazz musician Louis Armstrong was touring the American Southwest, a reporter for a women's magazine asked him the classic question: "Mr. Armstrong," she said, "many of our readers want to know more about this 'Jazz' thing. Just what is Jazz? Can you give them an answer?"

Armstrong looked at her for a moment, then replied, "Honey, you tell 'em if they gotta ask, they ain't ever going to know."

About 30 years later, while he was appearing on a television show, Louis was asked the question again. This time his answer was different. "Jazz," said Armstrong, "is what Count Basie plays."

Count Basie is a musician whose experience just about spans the entire history of jazz, and if Armstrong's remark sounds a bit like a riddle at first, you begin to understand what he means when you listen to a typical Basie record. . . .

COUNT BASIE SWINGS, JOE WILLIAMS SINGS: *Every Day*. Clef MG C-678-A.

Louis, of course, did not mean that Basie is the only one who plays jazz, nor that Basie's way is the only way. He would certainly agree that this, too, is jazz. . . .

MESSIN' 'ROUND IN MONTMARTRE: *Blues en Cuivres*. Storyville LP 906-B.

And there are still others who play jazz in still different ways. Take this next number, for example. . . .

MIDNIGHT IN TOKYO: *Hamabe No Uta*. London LL 3075-A.

Whether we are able to define or describe this music or not, nearly everyone recognizes it the moment he hears it—with all its variations. It's all jazz, an unique American contribution to the arts, and it has a voice and character—a musical identity—all its own. We could have picked samples from thousands of other records and still have

This article is an example of the materials that are distributed by the United States Information Agency to all of its posts overseas for use in their programs in interpreting the various phases and types of American music. Under the direction of the Agency's music advisor, Angelo Eagon, the article was written by Dennis Askey, an officer in the Agency's press and publications service. General editorial supervision was given by John S. Wilson, a member of the Agency's music advisory panel, who assisted in preparing the accompanying discography.

made the same point. What makes these three particularly interesting is that only the first was American-made. The second was by the French musician Alix Combelle and his orchestra in Paris. The third was by Shoji Suzuki in Tokyo: Suzuki playing clarinet; Ryusei Matsuzuki, vibraphone; Takao Nagato, guitar; Toshio Suzuki, piano; Tsunco Yoshiba, bass; and Isanu Harada, drums.

The point is, of course, that interest in jazz, participation in it, and awareness of its value and character have spread world-wide. But the whole thing has been so amazingly swift—or subtle—that it came about almost before we knew what was happening. Most of it happened within the span of a single lifetime, and jazz had grown into an almost fully developed art form before we gave it our really serious attention. As a matter of fact, by the time we got around to digging in and finding out what it was all about, the music was so far developed, its traditions had become so complex, its legends so uncertain, and stubborn points of view so strongly entrenched, that even the most objective discussion of the form and scope of this music is likely to bog down in a confusion of "it is, but it isn't."

There is one thing about jazz, however, on which nearly everyone will agree: it is a performer's art, and its

form has evolved through the creative interchange of ideas among its players.

In playing, one member of a jazz group conceives an idea—sometimes only a passing phrase in the course of improvising; another player expands it and passes it along. Each adds something of his own, and the group builds towards the spontaneous creation of a piece of music none could have created alone. In the same way, another musician present for the performance or listening to the group on a phonograph record may catch an idea that intrigues him, and will take it away with him and try it out in his own group. Thus, ideas pass from player to player, from group to group, and the mainstream of the music moves along, growing and deepening as it flows.

The next two recordings show something of how this works. The first is of one of the best-known jazz innovators of the 1930s playing the introduction to a 1941 record. . . .

JIMMIE LUNCEFORD: *Yard Dog Mazurka*. Decca 8050-A.

The next excerpt is from a 1946 record, of an outstanding present-day jazz musician playing one of the numbers that helped make him famous. . . .

STAN KENTON MILESTONES: *Intermission Riff*. Capitol T-190-B.

This kind of interchange is representative of a jazz-wide process that is now well into its third generation of development. Each generation has made its own special contributions, and each generation is fairly clearly marked.

The First Generation began with the invention of jazz at the turn of the century and lasted until the late 1920s. During this period the folk roots were combined to give the music its first ensemble voice, and—at the hands of untrained Negro musicians in the southern United States—the first clearly defined jazz styles emerged. (They are known today as Dixieland and New Orleans styles.) It was during this period that the music first began to acquire the traditions that would shape its future. If you had listened to jazz then, you would have heard something that sounded about like this. . . .

YOUNG LOUIS ARMSTRONG: *Alligator Hop*. Riverside RLP 12-101-A.

The Second Generation lasted from about 1930 to World War II. The period was marked by the development of the first well-defined orchestral disciplines that jazz had known, and it saw a major social breakthrough as jazz

Below: *Thelonious Monk* (Photo by Lawrence N. Shustak)





stopped being a novel music played in obscure and often disreputable establishments to become a favorite of radio audiences and ballroom crowds throughout the country. By the early 1940s, nearly everyone in the United States had heard jazz in one form or another—even those who didn't like it. This is typical of what they heard. . . .

GREAT BENNY GOODMAN: *Let's Dance*. Columbia CL-820-A.

Today, a Third Generation of jazz has reshaped its form in what amounts to a musical revolution. Jazz is now characterized by a new sophistication; it has moved from the ballroom to the concert stage, and it is more of a chamber music—most often the work of groups of three to six players, who are often university- or conservatory-trained. Since World War II, jazz has crossed many boundaries—racial, social and geographical—and has engaged the attention of some of the most prominent classical musicians of our day. Indeed, a modern jazz musician is likely to resent a contrast being drawn between "serious music" and jazz. To him, jazz is a highly serious and legitimate form of musical creation. And there is ample justification for this point of view, for jazz today is at least a highly developed folk art, and quite possibly a new form of fine art. You can hear the sound of the Third Generation in

MODERN JAZZ QUARTET: *Django*. Prestige PLP 170-A.

If it seems to you by now that jazz has come a long way in its three-generation evolution, the distance will seem even greater when we take a closer look at its origin.

For one thing, it must be remembered that as recently as 1890 jazz did not even exist. As a matter of fact, the term "jazz" was not applied to the music at all before about 1915, and many of the early innovators who helped create jazz probably never heard it called by that name. But they did originate it, of course — and under conditions which, by present standards, make the whole thing seem almost impossible.

First, the inventors of jazz had no made-to-order rules or techniques to guide them. There was no form to follow. The folk music and rhythms which they drew upon had form, but jazz itself had not.

Moreover, less than a handful of these musicians were able to read music. Even if they could have read, the music with which they were most familiar could not have been written in the European system of notation which American music uses. For example: the use of quarter tones is frequent in Negro folk music, thanks to its African heritage. But there is no provision for such notes in the European scale; they are somewhere *in between* the notes of Western music. An American musician may know where these notes are and how they sound, but it would be virtually impossible for him to write them. Here is a field recording made in Central Africa of Bukusu tribal singing,

in which quarter tones are dominant—a type of music that has found its way into the culture of the United States, but which the mechanics of Western music cannot accurately express. . . .

MUSIC OF BRITISH EAST AFRICA: *Wachonge*. Columbia SL-213-B.

Like the quarter tones, the African rhythms upon which much of the early American Negro music was based also have no appropriate symbols in the musical language of America. Where Western rhythmic patterns are customarily written as one beat, or one-half beat, or one-eighth, one-sixteenth, and so on, with the counter-beat similarly notated so as to establish a time such as 4/4 or 3/4, the African drummer thinks nothing of playing 13 beats with one hand and simultaneously carrying five beats with the other. Here is an African drummer just "fooling around" with his instrument and yet creating rhythmic patterns that would defy the ablest Western musical writer. . . .

VOICE OF THE CONGO: Band 13. Riverside RLP 4002-B.

In addition to the problems of rhythm, there was the problem of adapting the music to new instruments. These were mostly discarded band instruments — cornets, trombones, clarinets, and so on—picked up at the end of the Civil War by Negro would-be musicians, and now being used to play music that heretofore had only been sung or played on guitar, banjo and



B



C

harmonica, or occasionally on an out-of-tune piano. Further, few, if any, of the early players knew either the traditional usage or range of their new instruments for they simply played them the way it sounded best to them. Louis Armstrong might never have hit his famous High C, except that Bunk Johnson and King Oliver, the old-timers who helped teach him, never knew that this was a range in which the trumpet was never intended to play.

So, when the first jazz players got together to play the songs which are now legend, about all they had in common was their color, their plantation backgrounds, the desire to make music, and varying degrees of ability—or inability—to play the instruments available.

The surprising thing is that anything at all came of it. But something did. This, roughly, was the synthesis:

They took the familiar "field holler," a half-sung, half-shouted kind of thing sung by men working alone in the hot, dusty fields of the American Southland—men singing to no one in particular, just keeping themselves company. . . .

NEGRO PRISON SONGS: *Whoa Buck.* Tradition TLP 1020-A.

and from this they shaped the blues—a highly uninhibited music stemming directly from the singer's emotions, sometimes gay and boisterous, but most often sentimental, and always carrying a hint of pain. . . .

BIG BILL BROONZY: *Trouble in Mind.* Folkways FA-2326-A.

Then they added the harmonies which they had learned from group-singing in the churches. . . .

BLUES IN THE MISSISSIPPI NIGHT. United Artists, UAL 4027-A.

And, of course, they remembered the heritage of the African drums that were at the base of nearly all their music. . . .

MUSIC OF BRITISH EAST AFRICA: *Nsiriba Ya Munange Katego.* Columbia SL-213-A.

The slashing syncopation of the work songs added a hard, driving beat. . . .

NEGRO PRISON SONGS: *Rosie.* Tradition TLP 1020-A.

(Continued on page 39)

Picture Captions

A: Miles Davis

B: Duke Ellington

C: Benny Goodman

D: Dizzy Gillespie



D



Michelangelo Durazzo tells in words and pictures the striking story of Igor Markevitch's visit to Moscow to record the Verdi Requiem with Russian artists

The Russians do not intend to devote their efforts only to the manufacture of rockets, even though they may be able to photograph the other side of the moon; they accept the difficult challenge of entering into competition with the West in *all* fields. Since the régime has too often been accused of annihilating personality, they intend to demonstrate that a rigid doctrine does not prevent the development of the arts.

This year a new stage has been reached. For the first time, the Soviet government had invited a Western conductor to direct Russian artists. "Please excuse us. Part of our company is on tour at the present time; we can put only 200 singers at your disposal." The director of the Bolshoi Theatre seemed to be quite embarrassed by the involuntary restriction he had to impose on Igor Markevitch for the recording of the Verdi *Requiem*. (For an opera like *Boris Godunoff*, the Bolshoi does not hesitate to utilize 500 singers.) "Half that number will suffice . . .," Markevitch replied. The poor director opened his eyes wide as if one had told him the *Requiem* was to be performed by a quartet or a chamber orchestra.

The next day, a choir of 120 and the full state orchestra of Moscow occupied the stage of the large hall of the conservatory (Bolshoi Zal). All white, with a look of having been molded in stucco, its boxes draped with blue velvet plush, and its small, individual armchairs, the hall is a perfectly preserved vestige of 1900. Its acoustics are flawless. Markevitch said later, "I had the impression I was conducting in a Stradivarius."

For the first time in modern Russia

a foreign conductor was going to direct Russian musicians and speak to them in their own language. Markevitch was surely moved by this confrontation, having before him 200 persons and several questions. This country and these people whom he had left well before the Revolution—and to whom he belonged—were they going to accept him as one of their own? Were they going to understand him? On his part, was he going to be able to find something through which to touch them, to unite them with him in the execution of the work?

Her prettiness enhanced by a chignon, Vishnevskaya, only 27 years old and one of the greatest Russian sopranos of today, came out sedately to take place on the podium, wearing a flower-printed silk dress and a white wool stole. She was followed by Ivan Petroff, one of the most famous of the Bolshoi basses.

No preliminaries; it was the music that counted. Right from the beginning, Markevitch realized the difficulty the choir had in understanding the significance of Verdi's work; this Mass for the dead suddenly sounded like *Aida*. While they were sensitive to the theatrical side of the work, it seemed that they did not grasp its religious significance. How was one to explain the meaning of a Requiem Mass to people who have only a very vague notion of Paradise or Hell?

"You are dead souls," Markevitch began to explain to the choir, which was silent and attentive like a class of well-behaved school children. He was speaking of Purgatory. "You no longer have any strength. Your bodies are dead, your voices almost inaudible, your lips immobile. Only a slight breath escapes from the bottom of your chest like a final call." Suddenly, the subdued and distant roar of a tempest-ridden ocean seemed to shake the foundations of the theatre. The effect was

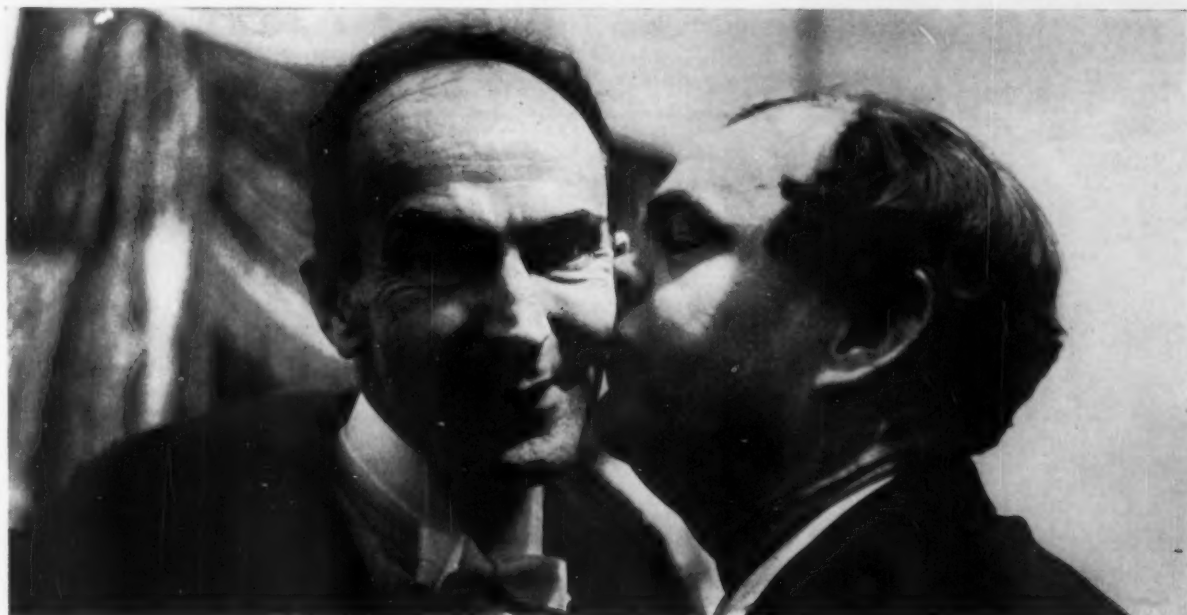
so startling that it nearly unnerved the conductor, yet not a single face or mouth among the choir appeared to be moving.

Thus, at the *Dies Irae*, there was a tidal wave of sound that drowned Markevitch and the other Russian conductors—among whom were those of Kieff and Leningrad—who had come to attend the rehearsals and who were following the course of the performance with great attention. In the third row, especially absorbed in his score, on which he was continuously writing cabalistic symbols, K. K. Ivanoff, conductor of the state orchestra of Moscow and one of Russia's best conductors, resembled a red-haired, wide-faced Beethoven. In the balcony, the students of the conservatory followed the experiment; they were also concentrating and writing notes on their small scores. The cleaning women stopped working in order to listen to an attempt of a difficult passage.

The trumpets preceding the *Tuba Mirum* seemed suddenly to call into being a new revolution; and, at the attack of the choir, one could almost imagine the whole Russian Army marching on the enemy. As terrifying as it was effective, the Russians' interpretation of the *Requiem* possessed real emotion. Even if they did not understand the religious meaning of the work, they identified themselves closely with the action and lived each detail of it. It was certainly unusual to see the soprano in the *Rex Tremendae* twisting her arms, apparently coming to grips with the worst terrors of death; but truth permeated the sound of her voice, and her face caused us to picture her as standing on the edge of the infernal precipice.

Thus, after the instructions of Markevitch, the women members of the

Below: Igor Markevitch, left, and Konstantin Ivanoff





A



C



D

Picture Captions

A: The Chorus of the Bolshoi Theatre

B: Galina Vishnevskaya

C: Igor Markevitch

D: Aram Khachaturian, who attended the recording session

B

choir—who had put on long, white Ukrainian-style dresses for the concert, and had dressed their hair in the form of a crown—probably imagined, at the *Sanctus*, that they were joyfully running about in fields of ripe wheat under the warm light of the sun.

Markevitch's precise and demanding treatment of the musicians was certainly surprising and unusual for the Moscow Orchestra. While touched by the almost individual attention he gave them, the musicians nevertheless responded with difficulty to his nervous and exacting direction. Impelled by the warm emotion which, in the Russians, seems to have the power to raise up mountains, they played from the heart. After the successful performance, they demonstrated their gratitude by covering Markevitch with gifts.

The recording session showed the same need of strict direction. The soloists, for example, who have some of the most beautiful voices in the world, had only a very vague notion of *sol-feggio*. Was this due to habit or laziness? Igor Markevitch remarked afterwards, "I was like a nurse, sounding each start and almost each note. Thanks to the exceptional gifts of these artists, the result was very moving."

The *Libera Me* he wanted sung as if "the earth opens under your feet, you have no strength left. Your voice and breath abandon you. You are going to be thrown down into an infinite chasm, but someone is there to help you. You call to him with the little voice you have left and reach a hand toward him, imploring help."

Markevitch had before him a Vishnevskaya with distorted face, the arms thrust out like a suppliant, in tears. "I had the impression she was going to die in my arms," he later asserted. When he greeted the audience, one could see that he had not been able to hold back his tears while conducting. All the questions had been answered by the performance of the work. In farewell to his artists, he could only add, "I feel I have never left this country."

RECORDINGS

*Indicates monophonic recording.
**Indicates stereophonic recording.

Poetic Dutchman

WAGNER: *The Flying Dutchman* (*Der Fliegende Holländer*). Gottlob Frick (Daland), Marianne Schech (Senta), Rudolf Schock (Erik), Sieglinde Wagner (Mary), Fritz Wunderlich (Steersman), Dietrich Fischer-Dieskau (Dutchman). Chorus and Orchestra of the German State Opera, Berlin. Franz Konwitschny conducting. (Angel 3616 C/L* \$14.94) (3316 C/L** \$17.94)

There is no opera in which the exuberant power of youthful genius is felt more strongly than in Wagner's *Der Fliegende Holländer*. It blows through the score like the stinging sea wind, and this admirable recording under Franz Konwitschny captures its rapturous, headlong power.

But, paradoxically enough, the two principal roles of this work call for artists of the highest poetic sensibility and imagination, for Wagner gambles everything on their being able to convince us that their symbolic tragedy is real and meaningful.

It was a clever stroke to quote in the album notes the caustic comments from Nietzsche's *The Wagner Case*: "*The Flying Dutchman* preaches the sublime doctrine that woman makes even the most vagabond person settle down or, in Wagnerian language, 'saves' him. Here we take the liberty to ask a question. Granted that it is true, would it at the same time be desirable? What becomes of the 'Wandering Jew', adored and settled down by a woman? He simply ceases to be the eternal wanderer, he marries, and is of no more interest to us. Translated into actuality: the danger of artists, of geniuses—for these are the 'Wandering Jews'—lies in woman: adoring women are their ruin."

Here we have the acid of cynicism and the pitiless searchlight of common sense doing their best to dispel the poetic illusion of Wagner's conception. But, as usual, Wagner's music is powerful enough to make us accept his dramatic ideas. A great Dutchman and a great Senta can transform this wildly romantic tale into a gripping human drama. We sense that this sacrifice of love finds its parallel in our own existence.

In Dietrich Fischer-Dieskau, Angel has found an ideal artist for the role of the Dutchman. To understand the character at all, we must listen to what he is singing, for otherwise he is merely a bogey in a black cloak. And who sings German more exquisitely than Mr. Fischer-Dieskau? No more than his opening monologue, *Die Frist ist um*, is needed to show us that every line, every word of the text is freighted with meaning as he delivers it. Even more wonderful is his performance of the unaccompanied beginning of the

(Continued on page 38)

Of Things to Come . . .

London's fall opera releases begin with a September issue of a new stereophonic *Otello*, "with every note included," according to Terry McEwen, American artists-and-repertoire director for London. That means the ballet sequence Verdi composed for Paris (with two dancers actually performing in the recording, rattling their tamborinellas), employment of the *corna muso* bagpipes, and similar attention to authentic instrumental and aural touches. The cast is headed by Renata Tebaldi, Mario del Monaco and Aldo Protti. Herbert von Karajan conducts the Vienna Philharmonic.

The following month London will offer its uncut *Lucia di Lammermoor*, with Joan Sutherland making her first complete recording in Italian. The re-opening of cuts for this session apparently amazed even the singers. Approximately eight minutes is added to the Mad Scene, and important arias for both the baritone and bass are restored. To make its *Lucia* unique among all recorded versions, an extra band on the final side will add Miss Sutherland's performance of the alternate aria which Donizetti composed to replace the Act I *Regnava nel silenzio*. The music was located recently in New York after European libraries were unable to produce any manuscript copy. Renato Cioni, the new Italian tenor who makes his San Francisco Opera debut this fall, is the Edgardo, with Robert Merrill and Cesare Siepi also featured. John Pritchard joins London's list as conductor.

The company's November lyric contribution is to be a stereo *Ballo in Maschera*, with Birgit Nilsson, Giulietta Simionato, Sylvia Stahlman, Carlo Bergonzi and Cornell MacNeil. Georg Solti conducts the Rome Opera forces. In subsequent months we can expect a Solti *Salome* with Birgit Nilsson, Renata Tebaldi in *Adriana Lecouvreur*, and a new *Rigoletto* with Joan Sutherland.

Outside the operatic proscenium, there will be a new *Messiah* (in the original scoring) conducted by Sir Adrian Boult and featuring Miss Sutherland and Kenneth McKellar. Benjamin Britten's *Spring Symphony* is due just before autumn.

London will have a rival to its new *Otello*, according to fall plans just announced for the RCA-Soria series. The Soria version was recorded in Rome, with Tullio Serafin as conductor. Jon Vickers sings the Moor, joined by Leonie Rysanek and Tito Gobbi. The performance will not be available until September, but an advance examination of the 60-page book designed to accompany the records suggests that the Sorias have outdone all their previous de luxe editions. Printed in Italy, the folio includes color reproductions of sets, costumes and decorations used in the first La Scala performance in 1887.

It is bound to become an indispensable part of anyone's Verdi library.

The September Soria release also numbers three other interesting titles. Jascha Heifetz and Gregor Piatigorsky are soloists in a new Brahms Double Concerto, with Alfred Wallenstein conducting. Artur Schnabel is represented with new recordings of the Chopin Sonatas, Op. 35 and 58, and Julian Bream will perform a concert entitled *The Golden Age of English Lute Music*.

On its regular label, Victor is rumored to be planning early sessions with Erich Leinsdorf and the Boston Symphony (Brahms and Beethoven symphonies are likely for the first releases), as well as a valedictory performance of the Fauré *Requiem*, conducted by Charles Munch. The company also has completed a new *Bohème* recorded in Rome last month, with Anna Moffo, Richard Tucker (on special loan from Columbia) and Robert Merrill.

Maria Callas' remake of *Norma* in stereo is due from Angel late in August, with Franco Corelli as Pollione, Christa Ludwig as Adalgisa, and Tullio Serafin conducting. A new *Tannhäuser* finally enters the Angel catalogue in November, with Marianne Schech and Dietrich Fischer-Dieskau, Franz Konwitschny conducting.

Two important recital records also figure in Angel/Capitol's early fall plans. *The Fabulous Victoria de los Angeles* will be a typical concert by the Spanish soprano, beginning with classic and German groups, going on to the Spanish, and ending with the singer's guitar-accompanied encores. Elisabeth Schwarzkopf's major autumn release is to be songs from Hugo Wolf's *Italian Song Book*, which already has been widely praised in England. Capitol also plans to direct important attention to the last new release by Sir Thomas Beecham, Strauss's *Ein Heldenleben*, and a new performance by Nathan Milstein of the Brahms Violin Concerto.

The Cleveland Orchestra has announced a useful grant from the Kulas Foundation to finance a special recording of significant American music for young listeners. The Kulas award, in an amount not to exceed \$6,000, underwrites the Orchestra payroll for a long-play disc to be published by Epic. Selections, to be conducted by Louis Lane, include a suite from Herbert Elwell's ballet *The Happy Hypocrite*, an excerpt from Arthur Shepherd's First Symphony, three interludes from Menotti's *Amahl*, and Aaron Copland's *Outdoor Overture*. Since it is Cleveland's policy usually to perform only already recorded music for its Children's Concerts, the new Epic project decidedly widens the possible representation of native composers in future educational series.

MAN WITH A MISSION



In Mr. Glock the BBC seems to have found an esthetic conscience capable of mating the masterpieces of the past with the possibilities of today. This year's Promenade Concerts — strongly supported by attendance in the hall as well as by radio listenership—will see the commissioning of works by several of Great Britain's important younger composers. "We try to specify combinations they would not usually write for," the director says, referring also to commissioned works in the outstanding Thursday Evening Concerts, which are a second instance of the Glock influence. In these programs, devoted to music scaled to chamber proportions, he has already managed to present an imposing cross section of all the new musical movements of the last 30 years. The boldness of Glock's planning is capsuled in the fact that this year's Promenade Concerts include 44 works never before presented at the Proms: the Schoenberg Violin Concerto, music by Boulez, Copland, Roberto Gerhard, Walton, Webern, Bax, Mahler and Roussel as well as Berlioz, Mozart, Verdi, Ravel and about 20 other standard composers. "And still, we are only beginning."

While we may be more advantageously placed in this country, thanks to a few generous (and under-endowed) FM outlets, it still is possible to salute the imagination of a state-owned radio

system of another country, which is willing to pay out money for live performances of the 20th century's musical heritage. Apparently the right man in the right place can work wonders—for everyone's benefit.

The present florescence of serious musical programming on FM in the United States found its initial impetus in Britain's Third Programme, that astonishing product of the mid-Forties. Great Britain's BBC once again is pressing forward on behalf of musical innovation. The spearhead has been a rejection of the tried-and-true musical repertoire, and the Happy Warrior, in this instance, is an urbane but dedicated individual named William Glock, for the past two years the dominating master of the BBC's music programming.

Intercepted in New York in the last days of May, en route from a Tokyo (East-West Encounter) panel participation in the ways of 20th-century musical art, Mr. Glock suggests in his person the power of persuasion over opinionatedness. A director of England's distinguished Dartington Hall Summer School and editor of *The Score*, Britain's strongest journal in defense of new music, the visitor still conveys a sense of proportion in defense of his chosen realm. "We really have been very timid, so far," is his comment on what the English press has

welcomed as next to total revolution.

Although most of us have heard repeatedly of London's Promenade Concerts, it may not be general knowledge that these programs are sponsored by the British Broadcasting Corporation—that is, sponsored, and now programmed, by the Glock staff. The consequent explosion last summer of broadly contemporary selections caused a short-lived tempest in a teapot, with much shuddering against the promised introduction of Schoenberg, Britten, Berg, and anyone else of significance you care to mention in what still is a "new wave" of musical thought.

William Glock pays credit to the press support the series won from the first: "We have a new group of critics, many of them astonishingly—and happily—young." To the David Cairnses and David Drews, the Glock innovations were bread for the musically starved. As a Kenneth Tynan in the theatre had encouraged the inventive and novel, so the English musical press championed the new and explosive. Listeners had to escape from the exhumations of 18th-century symphonic and orchestral works, from the fascinating but formalized projections of 19th-century operatic conventions.

Poetic Dutchman

(Continued from page 37)

duet with Senta, *Wie aus der Ferne längst vergang'ner Zeiten*. Like Lotte Lehmann, this artist loves words as much as he loves tones, and he blends the two with incomparable subtlety.

The same cannot be said, alas, of Marianne Schech. Hers is not the rapt, hypnotic figure created by Astrid Varnay and by Leonie Rysanek (the greatest Senta I have ever encountered), but rather that of a healthy farm-girl who for some odd reason seems carried away by a silly romantic notion. In the duets with Mr. Fischer-Dieskau this disparity of insight and ability to project text becomes distressing. From a purely vocal point of view, Miss Schech gets through the difficult role handsomely, albeit with some strain in top phrases. But it is a pity that Angel could not have matched its Dutchman with a Senta of equal artistic stature.

The cast is otherwise strong. Gottlob Frick, one of the finest basses in the world today, is a joy in the role of Daland. We are so used to hearing this role barked, that it comes almost as a shock to hear it sung so beautifully. But Mr. Frick never forgets that Daland is a rough sea captain, even though he does not portray the roughness in his vocalism.

Rudolf Schock brings just the right touch of naiveté to the role of Erik, and sings the cavatina, *Willst jenes Tages du nicht dich mehr entsinnen?*, unaffectedly. Miss Wagner and Mr. Wunderlich also perform their minor roles with a good sense of character.

The chorus and orchestra are all important in this epic of the sea, and Mr.

(Continued on page 46)

Fortner . . .

(Continued from page 11)

realize to what a great extent the effect of Fortner's music is influenced by the harmonic treatment of the row, which makes possible very specific tone colors.

After this consideration of harmony, it is important to consider the rhythmic components of Fortner's music. The serial technique of composition demands the sacrifice of accentual rhythm. If the duration of a piece is to be set by a predetermined serial arrangement; if, that is, time is to be organized in a manner corresponding to the other components of the composition, then no regular accents will appear in the rhythm, but only irregular centers of gravity. Let us note in passing that one of the most hotly disputed questions is to what extent the listener is really aware of such time structures; that is, to what extent they are effective as musical means.

Fortner developed a kind of counter-principle which he calls rhythmical cell-building. From a germ cell of, at the most, five time-units, the logical rhythmical structure of a piece is created with the help of analogical units and further developments. Since this principle is based on the juxtaposition of differing time values, one can speak of a quantitative rhythmical system. Even this quantitative rhythmical system has its centers of gravity, and Fortner strives to make them coincide with the strong beats. The beat, accordingly, has not merely been downgraded to a means of orientation in Fortner's music, but it has retained its genuine function—to reveal the relative importance of the tones. Here again we have a point in the technique of modern composition at which Fortner's consciousness of tradition has been crystallized.

However, the rhythmical germ cell also becomes a formative element for Fortner. For, from the analogical formations and further developments of short, rhythmic serial models, in the working out of which Fortner is influenced by Olivier Messiaen, the broad lines of a musical form emerge. The combining of a form-building, quantitative rhythmical system with a 12-tone thematic system must have called Fortner's attention to the isorhythm of the 14th century, a large-scale organization of mensural rhythm which contains the quantitative principle in its *talea* just as modern rhythmic does. The color of the isorhythm corresponds to the melodic dodecaphonic process.

On the basis of just such a look into the past, the final song of the solo cantata, *The Creation* (1955), based on a poem by J. W. Johnson, was composed on the basis of a *talea* by Philippe de Vitry. The seventh variation of the second movement of the *Impromptu* also follows the isorhythmic principle. Once more, this is tradition in the true sense: nothing is lost that has once been conceived.

One cannot conclude a treatment of the composer Fortner without considering Fortner's subtle relationship to the

art of setting words to music. Besides *The Creation*, we must here take particular notice of two works: the setting of Lorca's drama, *Blood Wedding* (1957), and the cantata for solos, choir and orchestra, *Song of Birth*, with text by Perse (1959).

In these works, the expressive element of Fortner's tonal language is especially palpable. It is a result not of the prerequisites of composition alone, but also of the significance, the choice and the construction of the words of the poet, which are illuminated by Fortner's artistic understanding where music can add to their effectiveness. Not a single word of *Blood Wedding* has violence done to it. Rather, the musician gives ground to the poet. The music is a component of a new totality of the theatre. A 12-tone canon is the musical germ cell of the composition, which is worked out in the free, serial technique the principles of which we have indicated and which contains the folkloristic coloring essential to Lorca in a sublimated stylized form.

Song of Birth is, if anything, still more the summation of all traditional artistic experience and the modern artistic skill of Fortner and the expression of his personality. The static and the flexible interpenetrate, and—once more following the words of the poet—are expressed in a *bicinium* for solo violin and soprano.

Goldmark . . .

(Continued from page 29)
well-known brands.

We now have a turntable with pick-up, amplifier and loud-speakers (probably two loud-speaker-enclosure combinations). Earlier, I suggested that the turntable and amplifier be located in the listening area. There should be no difficulties encountered in running long enough wires between the distant loud-speakers and the amplifier. These wires, since they do not carry dangerous household currents, can be concealed under rugs or over doors.

When all equipment is in place and properly connected, the process of adjustment for maximum Fidelity comes next. Preferably an outstanding orchestral stereo record should be used for this purpose. Keeping in mind that the desired effect is distance, the volume of the amplifier should be set so low that the pianissimo passages are barely audible. Most amplifiers today have a so-called "loudness" or "contour" control. When this is turned up, the high and low frequencies are emphasized as against the middle range. This is very important; otherwise, lifelike sound reproduction at low listening levels is almost impossible, because, as sound intensity is reduced, the average human ear loses sensitivity in the lows and highs.

In case one doesn't have an amplifier with loudness control, a nearly equivalent effect can be obtained by turning up the bass and treble controls on both the right and left channels.

The lower the listening level, the more the highs and lows must be emphasized, and usually the bass needs all the boost the amplifier control is able to provide.

If, in the interest of obtaining maximum diffusion, the loud-speakers have been directed towards corners, the apparent loss in high frequency should be compensated for by increasing the treble while also turning up the "loudness" control.

Naturally, it is difficult to prescribe exact settings of equipment controls in an unknown environment. Hence, I leave it to the reader's discretion how to derive the optimum effect. In summary, I would like to list the objectives which stand most chance of providing Fidelity in the home:

1. Strive to create the sound of an orchestra or performer located at a considerable distance. In some cases it is best to create the sound heard by late-comers just outside the concert hall. To reproduce this effect, place the loud-speakers as far away as possible from the listening area.
2. Create diffuse sound by originating the music in another room, or if this is not feasible, have the speakers turned away from the listening area.
3. Listen to music at the minimum possible level, and increase bass and treble to the maximum pleasing point.

You are now on your way to having a Fidelity system.

Jazz . . .

(Continued from page 33)

Second-hand band instruments gleaned from the pawnshops of New Orleans gave a fat bass voice to the first faltering attempts. . . .

MUSIC FROM THE SOUTH, VOL. 1.
Going Up the Country. Folkways
2650-B.

With practice, the crudeness began to disappear. By the 1890s, brass bands had become a fixture in the community life of the Southern Negro. The bandsmen were called on to perform for all sorts of social events. They played for dances, weddings, funerals, picnics, parades, and just for the sheer love of hearing the new voices which their horns gave them. Wherever they played they were always followed by the "second line," a dancing, music-loving crowd of children and adults who gathered to urge them on.

The traditional instrumentation in these bands was one or two cornets, a trombone, a saxhorn or tuba, and drums. But by the turn of the century clarinet, piano and banjo had been added. Buddy Bolden, one of the first of the old-time jazzmen, was "calling his children home" to Lincoln Park, on the outskirts of New Orleans, with his trumpet and band playing a music that took the town by storm, and jazz

was on its way. . . .

LOUIS ARMSTRONG: *West End Blues*.
Columbia CL-853.

One of the most stimulating characteristics of this First Generation jazz, contributing greatly to its rich variety and fresh beauty, was its continual flow and interweaving of melodic lines. It was not, however—as it may seem at first hearing—simply an impromptu, free-wheeling thing with every man for himself. It had definite pattern and a “correct” way of being played. Every performer—at least, every good performer—knew the rules, the restrictions he must accept, and the latitude permitted him. Every player knew, too, where he had to be, harmonically and melodically, at the right time. In a typical treatment of a tune, for example, one player would state the rapid, repeated lead phrases, while another played the long-held notes or slow-moving lines with offbeat accents, and perhaps a third played the inversions. The result was a subtle interplay of statement and answer and a tightly unified musical form.

Let's take a look at this process in action. . . .

NO SAINTS: *How'm I Doin'*. Replica
1006-B.

First, the drum—setting the tempo while interplaying with other instruments—adjusting its timbres to back up and fill out the solos—marking the end of one phrase and introducing another—punctuating the breaks and accenting the climax.

Then, the piano—both percussive and melodic—building sonorities and contrasting tone colors—weaving brilliant decorative figures and often attaining a powerful rhythmic intensity by suspending the basic beat almost to the breaking point.

The tuba added to the richness of percussion and at the same time provided a heavy-voiced harmony of its own.

The banjo embroidered the beat with its sharp, staccato dance pattern.

The trombone sang with an expressive, voice-like vibrato, hitting its low notes as the other instruments were rising, and sliding off into a powerful blasting note of percussive power as if to urge the others to answer. “Tailgate” trombone, it was called, remembering the brass band days when the trombonists sat facing backwards in the parade trucks, their legs hanging over the tailgates, their horns shouting boisterously at the high-stepping “second line.”

The clarinet was the virtuoso of the band—like the coloratura in Italian opera. With its great range and both sweet and rough timbres, it not only added a dancing, brilliantly colored upper voice, but it also provided the long, fluid phrasing so important to the blues.

The trumpet was acknowledged mas-

ter of the instruments. In the hands of an expert player, it could be coaxed to yield a rich variety of quarter tones. Its voice ranged from the explosive power of the open horn to a muted whisper, from a savage growl to a wailing glissando.

Together, these instruments wove a colorful musical fabric. And if the players—by modern standards—were not an orchestra, they were at least at first-rate musical team. See whether you can distinguish the various melodic lines as all the instruments join in a final bursting chorus.

While no one city can accurately claim credit for being the “birthplace” of jazz, New Orleans was its busiest and most colorful center during the music's early years. By the mid-1920s, New Orleans-born jazzmen were helping to spread the music across the country. Louis Armstrong had joined his hometown teacher and trumpet-idol, King Oliver, in Chicago. Another New Orleans jazz pioneer, pianist Jelly Roll Morton, was holding forth in California. Clarinetist Jimmy Noone was in Chicago along with Sidney Bechet, who had already traveled with a small jazz group in Russia and Western Europe.

The first flow of jazz records had begun to stream onto the market, and at every hand there was a steady rise in the quantity and quality of the music. But even as this first jazz form was expanding, the mainstream was turning off in new directions, and the music was entering its second generation.

Before its day had ended, the Second Generation would have achieved the first major revolution in jazz—changes which came about less by seeking change than by a natural artistic evolution among the musicians and their audiences.

For one thing, many jazz musicians of the Twenties had established themselves as outstanding players of their instruments, and had enthusiastic followers who demanded to hear more of their favorites. And, as more and more jazz bands came into being and competition among them increased, the featuring of “name” soloists became the popular way for a band to gather a following.

This had two results. First, it placed new emphasis on the soloist. It was no longer enough for a musician to improvise along easy vocal lines; he had to play with virtuoso brilliance and vivid imagination. As for the band itself, some way had to be found to provide an unobtrusive rhythmic and harmonic accompaniment for the soloist, one that would not compete with him but which would still provide a solid background for him to work against.

One answer to the problem was the “riff,” a terse melodic phrase which, when repeated with slight variations in an extended series, formed a flexible musical pattern ideally suited to the jazz form. While the rest of the band rocked along in the background with

a rhythmic pattern of riffs, the soloist would take over the lead with an improvised “ride” out front.

Count Basie's was one of the bands that developed the riff into a fine art. This next recording, one of Basie's earliest, is made up almost entirely of riffs. It begins with Basie himself at the piano with only a rhythmic accompaniment. You will notice that as soon as the saxophone takes the lead, the brass begins a riff pattern. When the trombone takes over, the reeds supply the riff. This byplay between brass and reeds is still frequently found in jazz. It is similar to the call-and-response pattern often found in West African music, but whether this fact is of special significance is as yet unresolved.

COUNT BASIE: *One O'Clock Jump*.
Decca DL 8049-A.

This record also provides a clue to another Second Generation innovation: the “section.” This is a key word, one of the fundamentals of big band jazz.

At this point in the musical evolution of jazz, most bands had added more players to their groups. Nearly every bandleader had made use of a popular new instrument, the saxophone, and most bands now had two or more saxophones in addition to the traditional clarinet. Each band also had at least three trumpets and two trombones. Each of these instrumental units was known as a section. There were changes, too in the rhythm section, with the tuba giving way to the more flexible and fluid string bass, and the banjo on the way out in favor of the guitar. The last part of *One O'Clock Jump* shows the sections themselves being individually featured as units.

Meanwhile, another new figure had entered onto the jazz scene: the arranger. Most jazz bands now contained some 12 to 14 players, and coordinating the sections, working out the riffs, and balancing the ensemble voice were matters that could not safely be left to chance. The music had to be written and rehearsed, with only the solos left to improvisation. It was the arranger's job to prepare written scores for the band to follow. He practiced a difficult art, for while his scores had to serve as precise blueprints for teamwork, they also had to capture the feeling of driving enthusiasm and free-spirited, spontaneous creativity characteristic of good jazz.

One of the most significant figures of this period was Fletcher Henderson, an extremely talented pianist and arranger, whose jazz experience dated back to 1922. He would later supply much of the musical material for Benny Goodman and several other popular bandleaders who helped shape the future of big-band jazz.

Henderson was soon joined in his pioneering work by a young musician with fresh ideas: Duke Ellington. Ellington's approach was more abstract than literal, and he treated the jazz orchestra as a choir of tonal colors.

While remaining faithful to the traditional rhythmic beat, he placed the emphasis on rich harmonies and exotic ensemble voicing through the imaginative use of instrumental timbres. His was one of the strongest influences on the music of the Second Generation.

Here is part of an Ellington recording made more than two decades ago. . . .

THE DUKE AND HIS MEN: *Are You Sticking*. Victor LPM-1092-B.

With the increasing emphasis on written arrangements, a new kind of jazz musician began to emerge, one quite different from the self-taught, ruggedly individualistic performer typical of the First Generation. Since so much of the music which these men now played was that which someone else had written and planned for them, good ability to read music, to interpret effectively the arranger's score, and to respond to the leader's ideas of style and taste became essential. Revisions in the score to accommodate ideas and personalities of individual performers were often made during rehearsals, but they were generally kept well within the arranger's original framework; and once the arrangement had been worked out, rehearsed, and presented on stage, deviations from the score were minor.

Most of the First Generation players who were still active in jazz adjusted to the new demands easily enough. As a matter of fact, many of them, like Fletcher Henderson, were in the forefront of the movement. Others found the transition difficult but managed somehow to become part of it. A few, unable to make the change at all, were lost to the jazz mainstream. Newcomers, of course, accepted the situation without question.

With the body of ensemble work largely controlled by the arranger and bandleader, much of the fire and brilliance of jazz performances depended on the genius of the solo artists during the unwritten passages left open for solo improvisation. Jazz had already developed a wealth of brilliant instrumentalists of tremendous facility; these men, whether they realized it consciously or only instinctively, were now Second Generation heirs and prime agents for the traditions of free-swinging inventiveness which had belonged to the music since its beginning. Into the blank spaces marked "solo trumpet" or "solo saxophone" or "solo piano," these men—during the mid-Thirties and early Forties—poured musical ideas that are still remembered as some of the classic moments in the history of jazz.

Many of these solos were not only exciting experiences for the growing audience of jazz fans, but they also served as challenges to competitive instrumentalists, pushing them on to greater effort. The saxophone solo on this next record, for example, was for many years the standard by which all tenor saxophonists were measured. It is Coleman Hawkins, one of the most

outstanding soloists of the Second Generation, improvising on *Body and Soul*. . . .

TREASURY OF IMMORTAL PERFORMANCES: *Body and Soul*. Victor 27-0008-B.

Although performances such as this were occasionally the result of a moment's inspiration in the excitement of a moving, on-stage performance, this was by no means the rule. The high quality of the soloists' art was not due solely to some mystic, on-the-spot instinct for improvisation, although the good soloists certainly had vivid imaginations and a deep feeling for their music. Much of the genius of these men was that of dedicated craftsmen shaping and polishing their material with long hours of painstaking care.

Once a soloist was given a spot or "break" to fill in a new arrangement, he began to work out his ideas carefully in the privacy of the rehearsal hall or his lodgings. His work would be subject to critical audience approval; it would be compared with that of other instrumentalists, and he knew it. Thus, as a rule, he brought all his inventiveness into play, working and reworking his material until he arrived at a creation that satisfied him. This was the product that he finally presented on stage—the one that he remembered and repeated, polishing it a little more with each performance.

By 1937, solo artistry had been sharpened to an edge of near-perfection, and musical scoring provided solo spots for even such traditionally "background only" instruments as the guitar and string bass.

Small units of virtuoso soloists were occasionally formed to display the brilliance of the more outstanding performers. The next record is not only an example of the artistry of one such group, but it also features a Second Generation innovation in jazz instrumentation: the vibraphone.

An even more significant observation to be made of this record is that the group comprises three Negro players and three white—a trend toward racial integration in jazz that began in the late Twenties, had broadened considerably by the end of the Thirties, and is now wholly unrestricted and jazz-wide.

This is the Benny Goodman sextet, 1938, and a Goodman composition. . . .

THE B. G. SIX: *Rachel's Dream*. Columbia CL-2564-B.

Another factor in the evolution of Second Generation jazz was the "jam session," where jazzmen gathered after working hours to compare musical ideas on their instruments, or to play for their own enjoyment. Wherever there were jazz bands—and by now there was at least one in every city and town in the United States—there were jam sessions, and there was almost no jazz musician at all who did not make a

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special point of attending these sessions as often as he could. No other music had ever inspired so broad a forum, but to these men their music was not only a profession, it was a way of life. Once a jam session got underway, they played for hours on end, reworking old ideas and experimenting with new ones.

These sessions were usually highly competitive—each player trying to outperform the other—but their value as jazz workshops was immeasurable. Not only did soloists profit by learning from one another, but problems of orchestral voicing and ensemble were also worked out. Here, too, the art of improvisation reached a high development.

In this atmosphere, then, jazz began to emerge as a fledgling art form, and as the music came of age, so did its audience—an audience that could now be counted in the millions, and which crowded theatres and ballrooms to hear their favorite bands, or faithfully tuned in on hundreds of radio programs that were bringing the music to every part of the country. And where jazz had been all but ignored by the American press only a few years before, numerous articles discussing the music and its performers, written by a growing body of critics and spokesmen, now began to appear in magazines and newspapers. Two magazines devoted entirely to jazz were on the newsstands, and the first of several books were being written and published. Most important, a flood of phonograph records had begun to find an eager market.

Perhaps one of the clearest signs of the music's new status were the notices, in late 1937, announcing a jazz concert at New York's Carnegie Hall, one of America's oldest and most influential centers of fine music. Here, on a stage accustomed to Bach, Mozart and Beethoven, the night of January 16, 1938, found Benny Goodman presenting a concert of music scarcely a quarter-century removed from the cotton fields of the South.

The Carnegie Hall concert was, in a sense, synoptic of Second Generation evolution, and from the moment Goodman raised his baton, jazz had started to make its stand as an art form in its own right. The program opened with a number called *Don't Be That Way*. . . .

THE GREAT BENNY GOODMAN: *Don't Be That Way*. Columbia CL-820-B.

This was the sound that dominated jazz for the next few years. There were pleasant—and sometimes exciting—experiments with small four- and five-man groups, and several attempts were made to bring back Dixieland and its players—men who had dropped out of the jazz mainstream with the coming of the Second Generation years before, and who were now all but forgotten. But the real excitement of jazz, as far as nearly all of its fans and players were concerned, was in the big band, with its swinging, danceable arrangements.

During World War II, many jazz

musicians—sometimes entire bands—enlisted in the war effort. As America turned her attention to the more serious business of the fight for freedom, jazz seemed to be at a standstill.

When the country resumed its civilian life in the mid-Forties, jazz fans were surprised to find a music being played as jazz that seemed to have little relation to that which they had known before the war. The confusion even extended to the name of the new sound: at first it was called "rebop," then "bebop," and, finally, just "bop." But whatever the name, one thing was certain: the Second Generation of jazz was being challenged by the Third.

Actually, the break between the two generations was not so sudden as it appeared to be. The war years had simply served to sharpen and deepen the effect of cleavage. As a matter of fact, there had been signs of a restless third generation as far back as the early Forties when a younger crop of musicians, bored, they said, with the "sameness" of big-band jazz, had deliberately set to change things.

Much of the force behind the new ideas can be traced to a few men. Three of the most significant were Thelonious Monk, whose pioneering piano modulations were sometimes referred to as "zombie music" by older musicians; trumpeter John Birks Gillespie, who is today known to millions of jazz fans in the United States and abroad as "Dizzy" Gillespie; and saxophonist Charlie Parker, who became known as "Yardbird," or more simply, "Bird," and for whom the famous New York jazz club, Birdland, is named.

In 1941 and 1942, these men and others were already hard at work on their new music in informal, off-the-job sessions at a night club called Minton's Playhouse, in New York City. Minton's had long been a favorite spot for jam sessions in the past, but where the earlier sessions had depended largely on the inspiration of free-blown improvisation, the scene was now one of calculated design and conscious musical development, as gifted young musicians applied their highly literate musical skills to the technical problems of the new jazz that they envisaged.

Step by step, the new jazz took shape—lighter and more fluid than the older music, and oblique where the earlier forms had been direct. But every step of the development posed a challenge. And although innovators of the new form were making a few records in the mid-Forties, their work was far from over—as this record of Charlie Parker rehearsing his group in 1945 shows. . . .

CHARLIE PARKER MEMORIAL: *Another Hair-do*. Savoy MG 12000-A.

A new and far greater problem than technical refinement immediately faced the new form. Bop was far ahead of its time. Most jazz fans either could not understand it or refused to accept it, and even some of the musicians, who

had at first found it exciting, abandoned it to return to the more familiar, older forms.

But the seeds had been planted, and at least one big band, Woody Herman, was soon playing a music heavily influenced by the new ideas. Based on traditional roots, the Herman Band provided a blend of Second and Third Generation ideas that the jazz fan could—and did—accept. Here is an excerpt from a 1948 recording by the Woody Herman Band, *Early Autumn*. It was one of the bridges between the two generations. . . .

ENTER THE COOL: *Early Autumn*. Capitol T-796-A.

Meanwhile, a number of small groups had stubbornly clung to the new form. By the end of the Forties, bop reappeared as "cool jazz"—quiet, relaxed, and understated, where the first experiment had been sharp, staccato, and frenetic. This next record, by a young trumpet player, Miles Davis, who, like Gillespie, had worked with Charlie Parker and Thelonious Monk, is fairly typical of the sound of the Third Generation as it made another bid for recognition at the beginning of the Fifties. . . .

MILES DAVIS WITH SONNY ROLLINS: *Doxy*. Prestige PRLB 187-B.

Cool jazz was as quick to attract an audience as early Bop had been to lose one. When the Modern Jazz Quartet appeared on the scene shortly afterward and won wide acclaim for its chamber-like but blues-rooted ensemble, it became apparent that the Third Generation was taking full command of the field.

A delicate blend of conservatory precision and disarming "naturalness," the music of the Modern Jazz Quartet was flavored with an unmistakable—if firmly controlled—feeling of warm improvisation that even a die-hard Dixieland fan could hardly fail to recognize. For a while it almost seemed that the Modern Jazz Quartet was the Third Generation.

This next record was made by the Quartet in 1954. It is worth noting that all four players had once been members of the Dizzy Gillespie orchestra. . . .

THE MODERN JAZZ QUARTET: *Django*. Atlantic 2603.

Although the music and musicians that we just heard are representative of the present-day jazz mainstream—or "modern jazz," as it is usually called—theirs is not the only voice developed by the Third Generation. There are a multitude of others—more, in fact, than ever before. For the Third Generation musician, writing with skill and confidence out of the rich musical legacy which is his heritage, is exploring musical ideas that would have baffled his First and Second Generation counter-

parts.

Today's jazz enthusiast, then, has an almost limitless choice of musical styles and personalities with which to satisfy his listening tastes. And "listening" is one of the keystones to modern jazz. Unlike the earlier, dance-designed, jazz forms, most of the music now being played is designed for an audience attentiveness commonly associated with the symphonic concert.

Where the audience at a symphonic concert, however, may hear works from Bach and Beethoven to Stravinsky and Copland, the jazz fan must seek out a group that improvises in the style that he prefers. There is no repertory group in jazz; no one ensemble is likely to play in more than one style. The members of each group usually think in terms of a certain musical vocabulary, and their music inevitably takes on a consistent and identifiable musical character.

One style, for example, which has attracted a sizable following, is "hard bop," a fierce, almost overpowering freneticism — as played on this record. . . .

COOKIN' WITH MILES DAVIS: *Tune Up*. Prestige 7094-B.

Other fans may prefer to listen to other groups—those, for example, who are searching in a different direction and whose music can be identified by the brooding understatement of its lyrical neo-folk feeling. . . .

JIMMY GIUFFRÉ 3: *Crawdada Suite*. Atlantic 1254-B.

For others, particularly those who became jazz fans during the day of the Big Band, the jazz that Basie plays is still the most exciting. This is music which holds all three generations within it. It combines the precision of the Third Generation with the pulsing rhythmic beat of the Second, and the deep, folk-blues instincts of the First. . . .

BREAKFAST DANCE AND BARBECUE: *Who, Me?* Roulette R 52028-A.

And, of course, the soloist is still a popular favorite on most jazz programs. This next excerpt shows the artistry of Erroll Garner, a self-taught pianist whose ideas have not only had a considerable impact on the styles of many other Third Generation pianists, but have also, in some cases, influenced ensemble voicing as well. . . .

CONCERT BY THE SEA: *Red Top*. Columbia CL-883-B.

Another Third Generation gambit has been a full-scale investigation of Afro-Cuban themes. The idea is not simply to duplicate the "natural" form of this music, but is, rather, an attempt to blend its rhythmic complexities and tonal colors with traditional jazz forms. . . .

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WITH FLUTE TO BOOT: *Davis Cup*. Roulette 5206-B.

Experiments like this, and the use of instruments such as bongos and conga drums, are characteristic of the Third Generation's search for new and different ideas. Instruments that had never or seldom before been employed in jazz are now finding a place in the new forms. The organ, for example, had been used only as a novelty before the Fifties. Today there are several jazz groups which use it as their lead voice. Such instruments as the cello and flugelhorn are also frequently used today. And the flute has become almost a standard jazz instrument. Awkward at first, it is now almost completely at home in the jazz idiom. The next record shows its effect when skillfully used. . . .

FLUTES AND REEDS: *Shorty George*. Savoy MG 12022-A.

When we compare these new ideas in jazz with the music of the First Generation, it becomes apparent that what has happened to jazz in its half-century of development is no mere transition—it is a revolution of some dimensions. It is a revolution, in fact, strongly similar to the one that classical music took several hundred years to achieve—from the vocal basis of the modal tonal system to the instrumental basis of the major and minor scales, and finally to the tempered scale that has persisted ever since.

A close look at jazz shows that this is almost exactly the nature of its changes—from folk roots to the Third Generation—changes from a basically vocal to a basically instrumental music.

The big question, of course, is "where does jazz go from here?" No one can be certain; for, as we have seen, the current jazz scene is alive with growth and change. There is one thing, however, that may be a clue to its future: more and more jazz musicians are writing in a classical style, and more than a few classical composers are using jazz in their works. Some observers believe that at the point where these two tendencies meet, a new American music will emerge. A recent concert by the Brass Ensemble of the Jazz and Classical Musical Society of New York illustrates what this music may well be like if this observation is correct. The following excerpt is part of a composition by John Lewis of the Modern Jazz Quartet. The conductor is Gunther Schuller, formerly with the Metropolitan Opera Orchestra. The featured artist is Miles Davis. . . .

MUSIC FOR BRASS: *Three Little Feelings*. Columbia CL-941.

There are other observers, of course, who do not believe that jazz will end this way at all. They contend that it is much too fresh and vital to submit to the strict formality of classical disciplines. Meanwhile, as the debate goes

on, so does Jazz — a deepening and many-sided art, "calling its children home" from all over the world as Buddy Bolden called them home in New Orleans 50 years ago.

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INTRODUCTION TO JAZZ

Subject Coverage:

Distinguishing characteristics; rhythmic and harmonic structure; historical perspectives; evolution of the musical form.

Recorded Source Materials:

Three Generations of Jazz; ICS lecture and tape
What is Jazz? Leonard Bernstein; Columbia CL-919
Jazz, an anthology; Folkways 2801-2811
History of Classic Jazz, an anthology; Riverside SDP-11

FOLK ROOTS

Subject Coverage:

Rhythms, work songs, folk-blues; first blending of European and African influences.

Recorded Source Materials:

Jazz, Vol. I—The South; Folkways 2801
History of Classic Jazz; Riverside SDP-11
Country Blues, Bill Broonzy; Folkways FA-2326
Lead Belly's Last Sessions; Folkways 2941-2942
Ballads and Blues, Odetta; Tradition 1010

NEW ORLEANS TRADITIONS

Subject Coverage:

Brass bands; assimilation of French and Spanish influences; inventors of the jazz forms; early Dixieland ensembles and performers; the classic blues.

Recorded Source Materials:

Jazz, Vol. II—The Blues; Folkways 2802
Jazz, Vol. III—New Orleans; Folkways 2803
Jazz, Vol. IV—Jazz Singers; Folkways 2804
New Orleans Rhythm Kings; Riverside SDP-11
King Oliver; Epic LN-3208
The Bessie Smith Story; Columbia CL-857

FIRST MIGRATION, RAGTIME AND BOOGIE WOOGIE

Subject Coverage:

Widening geographic and social participation; river boats and itinerant players; Memphis, Chicago and Kansas City Jazz.

Recorded Source Materials:

Jazz, Vol. V—Chicago No. 1; Folkways 2305

Jazz, Vol. VI—Chicago No. 2; Folkways 2806

History of Classic Jazz; Riverside SDP-11

Giants of Boogie Woogie; Riverside 12-106

The Art of Jazz Piano; Epic 3295

King of New Orleans Jazz, Jelly Roll Morton; Victor LPM 1649

The Louis Armstrong Story, Vol. 3; Columbia CL-853

The Bix Beiderbecke Story, Vol. 1; Columbia CL-844

TRANSITION TO THE BIG BAND FORM

Subject Coverage:

Decline of simultaneous improvisation; establishment of orchestral discipline; enlargement of the jazz ensemble and influence of the arranger and the "riff."

Recorded Source Materials:

Jazz, Vol. VII—New York (1922-1934); Folkways 2807
History of Classic Jazz; Riverside SDP-11
Guide to Jazz; Victor LPM 1393
Count Basie; Decca DL-8049
Ellington at the Cotton Club; Camden 459

BIG BANDS AND THE SWING ERA

Subject Coverage:

The breakthrough into the mainstream of American culture; radio, theatre, ballroom and record promotion; racial interactions; press and publication recognition.

Recorded Source Materials:

Jazz, Vol. VIII—Big Bands (1924-1934); Folkways 2808
History of Classic Jazz; Riverside SDP-11
Jazz of the Thirties; Decca DL-8399
At His Best, Duke Ellington; Victor LPM-1715
Lady Day, Billie Holiday; Columbia CL-637
The Great Artie Shaw; Camden 465
The Real Fats Waller; Camden 473

TRANSITION TO "BOP" AND "COOL"

Subject Coverage:

Rebellion by younger musicians; cleavage caused by World War II; introduction and resistance to early bop; re-emergence of "cool" school.

Recorded Source Materials:

Advance Guard of the Forties; Emarcy 36016
The Birth of the Cool; Capitol T-762
Genius of Modern Music; Blue Note 1510-1511
Solo Flight; World Pacific 505
Charlie Christian with Benny Goodman; Columbia CL-652
Groovin' High, Dizzy Gillespie; Savoy 12020
The Genius of Charlie Parker; Savoy 12014

MODERN JAZZ MAINSTREAM

Subject Coverage:

Chamber groups; influence of conservatory training; limitations to improvisation and strictness of disciplines; change from dance music to concert or "listening" form; impact of the microgroove record and its action as a catalyst to cultural diffusions.

Recorded Source Materials:

The Sound of Jazz; Columbia CL-1098

Grand Encounter; World Pacific 1217
Count Basie; Roulette 52003

Art Blakey and the Jazz Messengers; Blue Note 4003

Memorial Album, Clifford Brown; Blue Note 1526

Impressions of the USA, Dave Brubeck; Columbia CL-984

At the Showboat, Charlie Byrd; Offbeat 3110

Miles Ahead, Miles Davis; Columbia CL-1041

Concert by the Sea, Erroll Garner; Columbia CL-883

Stan Getz at the Opera; Verve 8265
Bijou, Woody Herman; Harmony 7013

Ahmad Jamal at the Persian Room; Argo 628

Artistry in Rhythm, Stan Kenton; Capitol T-167

The Swingers, Lambert, Hendricks and Ross; World Pacific 1264

My Fair Lady, Shelly Manne; Contemporary 3527

Mingus Ah Um, Charlie Mingus; Columbia CL-1370

Pyramid, Modern Jazz Quartet; Atlantic 1325

Brilliant Corners, Thelonious Monk; Riverside 12-226

What Is There To Say, Gerry Mulligan; Columbia CL-1307

The Amazing Bud Powell, Vol. 1; Blue Note 1503

I Hear Music, George Shearing; MGM 3266

Blowin' the Blues Away, Horace Silver; Blue Note 4017

TRENDS AND DIRECTIONS

Subject Coverage:

The extended jazz form; classicism by jazz writers and use of jazz by classical composers; jazz in television and motion picture scores; contemporary experiments.

Recorded Source Materials:

Brandeis Jazz Festival; Columbia WL-127

Music for Brass; Columbia CL-941
Shape of Jazz to Come, Ornette Coleman; Atlantic 1317

African Suite, Herbie Mann; United Artists 4042

Anatomy of a Murder, Duke Ellington; Columbia CL-1360

Peter Gunn, Henry Mancini; Victor LPM-1956



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RECORDINGS

(Continued from page 38)

Konwitschny rightly lashes them into stormy fury at the right moments. What a magnificent poem of nature this score is, quite apart from its human elements!

This recording does full justice to the extraordinary work, full of quaint touches of the old but surcharged with the overwhelming power of the new.

—Robert Sabin

Un Ballo in Stereo

Verdi: *Un Ballo in Maschera*. Gianni Poggi (Riccardo), Ettore Bastianini (Renato), Antonietta Stella (Amelia), Adriana Lazzarini (Ulrica), Giuliana Tivolaccini (Oscar), Giuseppe Morresi (Silvano), Antonio Cassinella (Samuel), Silvio Maionica (Tom), Angelo Mercuriali (A Judge), Enzo Guagni (Amelia's servant). Chorus and Orchestra of Teatro alla Scala, Gianandrea Gavazzeni conducting. (Deutsche Grammophon SLP 138 680/82** \$20.94***) (LPM 18680/82* \$17.94)

This recording is the first La Scala production to be issued by Deutsche Grammophon. Technically, it is one of the finest of its kind. The stereo effects are not spectacular—the protagonists and chorus do not go hurling from one side of the one's living room to the other as in so many of the recent stereo operas (but, then, unless one is sitting in the first row of an opera house, these souped-up motions are never heard in actual performance). What we have in this recording comes close to the same sound heard in the best seat in the house. The voices emanate from all sides and the orchestra is spread out beneath them. At times the impact is thrilling and this understatement of stereo techniques is most judicious. The records themselves have no surface noise (one of DG's most prized accomplishments) and are packed between thin sheets of foam rubber. Can any domestic company match this?

The cast, on paper, looks like nothing to rave about. The three principals have all appeared with the Metropolitan within the past few years, and the conductor is not one of the brightest lights on the podium today. Yet this is a beautifully integrated performance.

Poggi and Bastianini tend towards untrammelled interpretations that at times exhaust the ear with their sheer animal vitality. This is all well and good, but a little more attention paid to Verdi's instructions would not have been out of place. However, this is what Italian audiences love, and La Scala is certainly the epitome of Italian opera at its best. Miss Stella, as Amelia, gives one of her best performances. When she appears in this country her quality is extremely variable, but on this recording she is a joy to hear. Giuliana Tivolaccini is a new name to this reviewer, but she endows Oscar with a shrill, fresh voice that is entirely suitable to the part, and is far more



Erio Piccagliani

Nicola Benois' setting for Act II of *Un Ballo in Maschera* in the current La Scala production

appropriate than the usual practice in this country of treating this part as a display piece for dainty coloratura. Adriana Lazzarini's Ulrica is properly sepulchral without ever slipping into cavernous chest tones.

The rest of the cast is perfectly satisfactory, and under Maestro Gavazzeni's guidance the singers, chorus and orchestra fuse together to form a unified entity.

While the Toscanini set on Victor is certainly the most authentic, and the Angel with Callas boasts her magnificent vocal histrionics (nullified at times by the usual Callas-isms, of ugly tone and unsteady production) and the fine performances of di Stefano and Gobbi, this version has the immense advantage of superb stereo.

Deutsche Grammophon has provided a polyglot libretto in Italian, German, English and French that contains a number of howlers in spelling and phraseology in the English portion (the translator had a predilection towards slangy "idioms"). It does boast a marvelous two-page color spread of Benois' Act III setting for the current Scala production, plus two rather frightening "glorious technicolor" shots of the principals.

If this is any sample of the quality of Deutsche Grammophon's alliance with Milanese Ente Autonomo, the future releases will be something to look forward to.

—Michael Sonino

New Show Albums

Donnybrook. Original cast album. Music and Lyrics by Johnny Burke. Direction and vocal arrangements by Clay Warnick. Ballet music by Laurence Rosenthal. (Kapp KDL-8500* \$5.98; Stereo, \$6.98)

Donnybrook was the Broadway musicalization of that wonderful film of a few years back, *The Quiet Man*. In its present reincarnation, however, it was chiefly a collection of stereotyped songs and musical numbers. In this production, each song seemed planned as a production number, as it were, and few, if any, captured the fresh, green enchantment of Ireland. As is the case with most Broadway musicals, this has

been recorded with more than the ordinary care and fidelity. For this listener, however, the chief attributes of the album are Susan Johnson's bright, breezy and brassy participation in four of the songs.

The Happiest Girl in the World. Original Cast Album. Music by Jacques Offenbach; lyrics by E. Y. Harburg. Orchestrations by Robert Russell Bennett and Hershy Kay. (Columbia KOL-5650* \$5.98; KOS-2050** \$6.98)

This musical version of *Lysistrata* had one of the most beautiful scores of the past season, as well it should, since it's a potpourri of some of Jacques Offenbach's most tuneful ballet and operetta music. Its pedestrian book and rather obvious lyrics, however, pull it down to a very typical Broadway level. Some of the lyrics are, in fact, so predictable that one may well make a pleasant parlor game of anticipating the rhymes ahead of Mr. Harburg. Cyril Ritchard has a highly mannered and a rather Gilbertian way of singing his songs, but a little of this goes a long way, and it does in this album. Recalling both *Kismet* and *Song of Norway*, also set to well-known music, one can readily see how much more successful they were, since the lyrics at least seemed closer to the intention of the music. However, in the instance of this album, it is virtually impossible to listen to most of this music without envisioning Alexandra Danilova and Frederick Franklin waltzing through Massine's ballet, *Gaité Parisienne*, to Offenbach's score.

—Arthur Todd

Haydn by Balsam

HAYDN: Piano Sonatas, Vol. 3. No. 50, in C major (Op. 79; Peters No. 42); No. 22, in E major (Op. 13, No. 2; Peters No. 40); No. 36, in C sharp minor (Op. 30, No. 2, or Op. 17, No. 5; Peters No. 6); No. 21, in C major (Op. 13, No. 1; Peters No. 16). Artur Balsam, piano. (Washington Records 432*, \$4.98)

The piano music, more than the orchestra works, points up Haydn's influence on Beethoven. The sonatas recorded here abound in octave passages, in abrupt, dramatic shifts of mood, and show a markedly Beethoven-like concern with unusual sonorities, achieved through imaginative spacings and tex-

tures. Figuration is much closer to Beethoven than to Mozart, and in one sonata, No. 22, there is an unmistakable anticipation of the agitato eighth-note writing of the opening movement of Beethoven's *Tempest* Sonata.

In addition, there is the stamp of Haydn's own particular personality: restated material is almost always delightfully varied, sometimes just with the addition of ornaments (the main theme of the Rondo, Sonata No. 21), but often thoroughly reworked (first movement recapitulation, Sonata No. 50); and there is, everywhere in these pieces, Haydn's wonderful wit, showing itself in unexpectedly irregular or interrupted phrases, in pseudoserious bombast, and in charming harmonic surprises.

Artur Balsam is well aware of all this, and makes the most of it. His playing is flexible and, to an appropriate degree, expressive. There are very minor technical flaws in the performances, but his excellent conception of these works more than makes up for this.

Though they appear in no apparent order in these recordings (this is Artur Balsam's third album of Haydn Sonatas for Washington Records), the disposition of the four Sonatas in this issue, at least, makes an intelligent, satisfying recital, and one that is given full realization by Mr. Balsam's eminent musicianship. —Michael Brozen

Gilels Plays Schubert

SCHUBERT: Sonata in D major, Op. 53. Emil Gilels, piano. (RCA Victor LM-2493, \$4.98*)

One of the most arresting things about this performance is Mr. Gilels' command of dynamic gradation, and his prodigiously musical application of this mastery to the work at hand. *Forte* and *piano* are not regarded as absolutes; in the outer movements, *f* is much louder than it is in the murmuring slow movement; in the slow movement, *p* is so soft it seems almost to originate within the ear of the listener. These are probably the most obvious examples in a performance permeated with the most valuable kinds of musical thinking.

Technically and expressively the playing is as nearly perfect as humans are capable of. The record is a must for lovers of Schubert, the piano, or both. —Michael Brozen

Healthy Mozart

MOZART: Divertimento in D major, K. 251; Divertimento in F major, K. 247. English Chamber Orchestra, Colin Davis conducting. (London, Editions de L'Oiseau-Lyre SOL-60029** \$5.98) (OL-50198* \$4.98)

Both of these buoyant divertimentos were composed in Salzburg in 1776, when Mozart was 20. They are examples of supreme felicity (for they are not only beautiful in themselves but perfectly adapted to their purpose), and we cannot but envy a society which commanded music of this sort for its entertainment. Mr. Davis conducts them in properly forthright fashion, and the orchestra plays them with both

vigor and elegance. They are wonderful medicine for a world that is sick not only politically but artistically.

—Robert Sabin

Unashamed Beauty

POULENC: *Gloria* in G major for Soprano, Chorus and Orchestra. Rosanna Carteri, soprano. French National Radio-Television Chorus and Orchestra, Georges Prêtre conducting. Concerto in G minor for Organ, Strings and Timpani, Maurice Duruflé, organ. French National Radio-Television Orchestra, Georges Prêtre conducting. (Angel S35953** \$5.98) (35953* \$4.98)

There is a direct, unashamed lyric beauty in Francis Poulenc's *Gloria* that is inexpressibly refreshing in this era

of intellectually constipated and self-consciously ugly music. I do not mean that it is a tissue of comfortable clichés, as my militantly "advanced" readers might assume. On the contrary, it is a fountain of true invention; it gives new shapes and colors to familiar ideas and material.

This *Gloria* was commissioned by the Koussevitzky Foundation of the Library of Congress. It had its concert premiere in Boston on Jan. 20, 1961, and was heard in New York later that season. The European premiere was in Paris on Feb. 14, 1961, with the artists heard in this recording, which was made the

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At the recording of Poulenc's Gloria are, left to right: René Challan (artistic director), Georges Pêtre, conductor, Rosanna Carteri, soloist, Francis Poulenc and Yvonne Gouverné (choir director)

following day under Poulenc's supervision.

In spirit, there is nothing to quarrel with in this performance. The jazzy choral sections have just the right amount of bounce; the contrasting soprano solo in the *Domine Deus* is finely spun and sustained; the gorgeous orchestral colors are all there. But one misses the exquisite voice and ease of Adele Addison in the solo and the finesse of the Boston Symphony.

Actually, the recording of the Organ Concerto in G minor is the more completely satisfying of the two. It was made in the Church of St. Etienne du Mont in Paris, and the reverberating sonorities give the work a richness that it could never achieve in the concert hall. Mr. Duruflé plays the solo part with baroque sumptuousness and he even makes the rather mechanical finale sound exciting. Here, the occasional roughness of the orchestra is most welcome, giving further impact to the turbulent sonorities.

—Robert Sabin

Three from Beecham

HANDEL-BEECHAM: *Love in Bath*. Ilse Hollweg, soprano. Royal Philharmonic, Sir Thomas Beecham conducting. (Angel S35504** \$5.98) (35504* \$4.98)

HAYDN: *Salomon Symphonies*, Vol. I: Nos. 93 in D major, 94 in G major, 95 in C minor, 96 in D major, 97 in C major, 98 in B flat major. Royal Philharmonic, Sir Thomas Beecham conducting. (Capitol Duophonic DGCR-7127** \$16.48)

BIZET: *Symphony in C major*. LALO: *Symphony in G minor*. Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham conducting. (Capitol G7237* \$4.98) (SG7237** \$5.98).

Only one of these three 1961 titles (the Haydn) was released after Sir Thomas' death last March, but their joint availability for review is a new reminder of Beecham's command of many of the worlds of music.

The Handel collection comes from the conductor's elaborate ballet conception which he made familiar in this country as *The Great Elopement*. It has never been staged, which isn't sur-

prising when one reads its complicated scenario about a romance between Sheridan, the future creator of *The Rivals*, and the daughter of Thomas Linley, a popular 18th-century composer in Beau Nash's circle, in Bath. (Hence the present title, *Love in Bath*, which one can imagine Sir Thomas gaily concocting over a good post-concert brandy.) My suggestion would be to forget the story and enjoy the panache of these 20 elegant pieces, most of them borrowed from Handel operas we are never likely to hear otherwise.

The two French symphonies date from a late 1959 session in Paris, one of Beecham's occasional Continental engagements away from his own symphonic organization. The group sounds demonstrably different, with the woodwinds carrying off the day in Bizet's glittering early essay. Beecham puts the work right back on its own rung of inspiration in an enchanting reading. It also could be that its coupling with Lalo's dreary Symphony adds to the appeal of the Bizet. Some works in every century deserve to be lost to future ears; the Lalo is just such a meatless bone, and one only regrets what might have replaced it here.

Capitol's three-record reprinting of the first volume of Beecham's celebrated set of the *Salomon Symphonies* is invested with a new attribute, Duophonic Sound. The procedure is described as electronic reshuffling of orchestral balances to make the album newly attractive to stereophiles. A sampling of Capitol's new process (in comparison with other Beecham monaural takes of around the same period) indicates it may be necessary to revise customary stereo balances, according to the sound system employed. In this way, an unpleasant dryness or thinness of sound can be avoided. So long as non-radical shifts of balances are involved, I am willing to welcome any reprocessing that will maintain as wide

a phonographic representation as possible. Incidentally, Capitol seems to admit some middle ground in its own appraisal of the refurbishing: the first Duophonic releases are priced midway between the usual list quotes of \$4.98 for monaural and \$5.98 for stereo.

—John W. Clark

Still More Summer Listening

Sea Shanties (arr. Robert Shaw and Alice Parker). *Blow the Man Down*; *Bound for the Rio Grande*; *Lowlands*; *Whup! Jamboree*; *Tom's Gone to Hills*; *A-Roving*; *Goodbye, Fare Ye Well*; *What Shall We Do with the Drunken Sailor?*; *The Shaver*; *Stormalong*, John; *Swansea Town*; *Haul Away, Joe*; *Shenandoah*; *Santy Anna*; *The Drummer and the Cook*; *Spanish Ladies*. Male Chorus of the Robert Shaw Chorale, Robert Shaw, conductor. Paul Ukena, James Stover, Leonard Kranendonk, Thomas Pyle, soloists. Jack Hotop, guitar. (RCA Victor LM-2551, \$4.98*)

This is one of the best sea shanty discs (slick variety) that I have heard. It is not for those who wish to have reasonably authentic renderings of these songs, but the selections are so good, and the arrangements, though elaborate, are performed with such zest and virility, that the disc is highly recommended.

The works chosen are a mixture of the familiar and the unusual. One of them, *Swansea Town*, although unknown to me, was maddingly reminiscent. After I had played it at least three times I realized that the tune appears in the first movement of Holst's Suite No. 2 in F for Military Band. The tune is irresistible in both settings.

LYSENKO: Excerpts from *Natalka Poltavka*. Zoya Haidai (Natalka), M. Litvenko-Volhemut (Her Mother), Ivan Kozlovsky (Petro), Mikhail Hrishko (Mykola), S. Ivashchenko (Tetervakovsky), Ivan Patorzhinsky (Makohonenko). Chorus and Orchestra of the Kieff Shevchenko Theater, Boris Chistyakov conducting. (Monitor, MC 2053, \$4.98*)

N. V. Lysenko was a 19-century Ukrainian composer. This opera is apparently one of his best known works, and is to the Ukrainians what *The Bartered Bride* is to the Czechs and *Halka* to the Poles. The story is pretty silly. According to the notes Natalka, the heroine, is "endowed with beauty and virtue: she is industrious, modest and devoted to her mother". In other words, she is too good to be true. The main plot concerns the vicissitudes suffered by our pure young thing in her attempts to find love and happiness with the village no-goodnik.

Mr. Lysenko has supplied lots of sweet music for this, mostly sounding like straight arrangements of local folk music, without development of even the most rudimentary kind. It is very pretty and easily forgotten and, again according to the notes, the arias are "full of lyrical sincerity". Get the picture?

The recording sounds as though it had been made in a barrel. In fact, I believe that it is the same performance that appeared complete on an obscure label some seven years ago, and even then it was pretty faded sonically. However, if you like Ukrainian music, nicely tricked out, this is pleasant enough. The singers are of the usual Russian variety: the men are all fine

but the ladies' voices seem to have been marinated in vinegar.

Polyna Savridi Sings of Greece. G. PONRIDY, arr.: *My Love is Being Married*. E. RIADIS: *Encounter*; *The Dancer*; *Song to the Odalisque*; *Autumn*. N. HATZIPOSTOLOU: *This is my Old Dream*. M. KALOMIRIS: *The Fairy Tale*; *Don't Torture Me!*; *The Mermaid*; *The Curse*. P. PETRIDES: *Moonbeam*. T. SPATHIS: *The Bellwether*. Polyna Savridi, soprano; Andrew Loyla, flute; Kalman Novak, piano. (ST/AND SLP 405, \$4.98*)

Miss Savridi, an American of Greek parentage, is a beautiful singer—a real find, in fact. Her voice is pure, cool and firm, and her musicianship impeccable. She sings these songs with understanding and seems to enjoy herself in the process.

Unfortunately, the sleeve notes give no indication whether these are traditional songs, arranged, or original works. My guess is they are arrangements of folk material. As such they are a shade too refined, tending towards artiness in their accompaniments. I would love to hear them arranged à la Canteloube. Miss Savridi has the good taste to sing them as art songs and does not attempt to give them folk-ish readings. Sometimes the piano is joined by a flute and at times both are combined with crotales. (Does Miss Savridi play these? The liner again gives no indication.)

There are very few readily obtainable discs of Greek music, and it is good to have this one, overpolished though it may be.

Spanish Guitar Music. MALATS: (trans. Celedonio Romero): *Serenata Espanola*. TARREGA: *Mazurka*. SOR: *Minuetto in D major*. ALBENIZ (trans. Celedonio Romero): *Leyenda (Astorias)*. CELEDONIO ROMERO: *Fantasia*; *Zapateado Clasico*. SANZ (arr. Celedonio Romero): *Pavana* and *Danza*. DE VISEE (arr. Celedonio Romero): *Sarabande* and *Bourrée*. Celedonio Romero, guitar. ALBENIZ (trans. Celedonio Romero): *Rumores de la Caleta*. SOR: *Minuetto in C major*; *Minuetto de la Grand Sonata in C major*; *Estudio in B minor*. TARREGA: *Preludio* and *Pavana*. TRADITIONAL CATALANIAN: *El Noi de la Mare*; *El Testament de Amelia*. Celin Romero, guitar. (Contemporary Records M 6502, \$4.98*)

Flamenco Fenomeno! CELEDONIO ROMERO: *Noche en Malaga*. TRADITIONAL FLAMENCO: *Seguiriyas*; *Medias Granadias*; *Fandangos de Huelva*; *Alegrias por Rosas*; *Bulerias*; *Soleares*; *Alegrias por Fiesta*; *Farrucas*; *Zapateado del Perchel*. Pepe Romero, guitar. (Contemporary Records M 5004, \$4.98*)

The Romero family (Celedonio, the father, and his sons Celin and Pepe) in these recordings make their United States disc debut. Celedonio was a student of Fortea, who was a follower and disciple of Tarrega, the great guitarist of the 19th century. Romero's early career was spent touring in Europe playing Spanish Baroque music; he came to this country in 1957. His two sons, Celin and Pepe, were his pupils.

These two records are extraordinary examples of three different artists whose basic approach and technique are similar, but whose style of playing is totally individual. Of course this is influenced by the music: Celedonio and Celin perform a more refined type of Spanish music, while Pepe (age 15) explodes with fire and brashness.

—Michael Sonino

Worth Investigating

Chorus, Organ, Brass and Percussion. DELLO JOIO: *To Saint Cecilia*. PURCELL: *O God, Thou Art My God*. VAUGHAN WILLIAMS: *O, Clap Your Hands*. HOLST: *Eternal Father*. BRITTEN: *Hymn to Saint Cecilia*. Columbia University Chapel Choir, Brass and Percussion Ensemble, Searle Wright conducting. Barbara Springer, soprano; Catherine Mallon, alto; Gene Bullard, tenor; Edward Doe, bass. Ralph Kneerum, organ. (Kapp 9057, \$5.98**)

One of the most brilliant new stereo-phonie recordings to reach this writer is Kapp's imaginative collection of choral-instrumental compositions. Some of the larger firms could well make observations of the balance and musicality that make such a stereo release more than merely interesting. Dello Joio's work, based on John Dryden, has a basic column of sound that impresses immediately; the textual setting might be more imposing with tighter edge to the choral diction. Only three years old, it is the kind of work that deserves attention from the industry's A & R men. Turn then to Britten and walk with him into a chilled but beautiful English chapel; feel the voices surrounding one, with perfect opposition of a text 250 years advanced, sensitivity become anguished or hysteric, celebration now a flagellation, a sorrow, a loneliness. The Britten score dates from 1942, 16 years preceding Mr. Dello Joio's work. Both say something; the listener will make his own choice between the separate worlds.

MAHLER: Symphony No. 4 in G major. Concertgebouw Orchestra of Amsterdam, Georg Solti conducting. Sylvia Stahlman, soprano. (London CM-9286, \$4.98*; CS-6217, \$5.98**)

Georg Solti's performance of Mahler's most endearing symphonic effort is fabulous in orchestral sound and generally appealing in interpretation. A Mahler-lover familiar to the writer found certain imbalances, particularly in the first movement, when he followed the recording with a score. But in Mahler mood is half the battle, and the sympathy of this performance is indisputable. Miss Stahlman is an adequate, if not particularly moving, soloist in the final movement.

MORTON GOULD: *West Point Symphony* (1952). JULIAN WORK: *Autumn Walk*. CLIFTON WILLIAMS: *Fanfare and Allegro* (1956). ROBERT RUSSELL BENNETT: *Symphonic Songs for Band* (1957). Eastman Wind Ensemble, Frederick Fennell conducting. (Mercury MG50220, \$4.98*; SR90220, \$5.98**)

None of the four American works included in this release can bear much repeated playing. Mercury's publication of them amounts to domestic noblesse oblige to American composers, but who chose such shoddy compositions for this perpetuation? The same sounds have been stirring the American air all too long; all the pieces sound stillborn. Fennell's performances are better than the scores deserve.

TCHAIKOVSKY: *The Nutcracker* (complete ballet). A Bolshoi Theatre Production. Bolshoi Theatre Orchestra, Gennady Rozhdestvensky conducting. (Artia ALP 180/1, \$11.98**)

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SALZEDO

Harpist-Composer

Petipa, which gives it an edge over the previous London set by Ansermet, but less of one over Kapp's New York City Center production recording. The Artia sound is spectacularly vivid and dramatic. (This is one of the first Russian stereo efforts, and as with the recent Moiseyev program, the Russian technicians seem to have accomplished an admirable blend of previously known Western techniques.) The performance here is splendidly sonorous and grand—in all ways re-creative of the marvelous score.

HANDEL: Great Tenor Arias. *Ombra mai fu* (from *Xerxes*); *Love in her eyes sits playing* (from *Acis and Galatea*); *Silent Worship* (from *Ptolemy*); *Waft her, angels* (from *Jephtha*); *Comfort ye, my people and Every valley shall be exalted* (from *Messiah*); *Where'er you walk* (from *Semele*); *How vain is man and Sound an alarm* (from *Judas Maccabaeus*). Kenneth McKellar, tenor. Orchestra of the Royal Opera House, Covent Garden, Sir Adrian Boult conducting. (London 5603, \$4.98*; OS-25234, \$5.98**)

Kenneth McKellar, a name previously unfamiliar to records, performs his distinguished recital with exemplary vocal and interpretative gifts. The sound is both sturdy and enamoring, the diction firmly achieved, and the style always suitable. Given performances of this aural and mental stature, the Handel heritage is especially impressive. And how various the composer's genius comes forth: troubled, entreating or triumphant, Handel's surer always is there. McKellar's recital is one of the most distinguished items of the year's recordings.

DVORAK: Symphony No. 4 in G major, Op. 88; *The Midday Witch*, Symphonic Poem, Op. 108. Czech Philharmonic Orchestra; Vaclav Talich conducting. (Artia ALP 178, \$4.98*)

Dvorak's beautiful symphony first came to the attention of American audiences through the determined efforts of Sir Thomas Beecham and Bruno Walter; only George Szell seems to continue the cause nowadays. The Artia recording presents it at its treasureable best; particularly good are the waltz tempos of the third movement, and the finale (reminiscent of Brahms's First Symphony). Once again, it is hard to say when the performance actually was recorded, but the sound is warm and welcome. As with several other Artia issues of the complete Dvorak symphonies, Artia offers an intriguing filler for the second side: the strongly melodramatic tone poem, *The Midday Witch* (1896), rife with Wagnerian and Lisztian overtones, and with touches of Berlioz as well. According to the able program notes by Herbert Glass, this was a work endorsed by a compatriot later to become great in his own right, Leos Janacek. It is anything but neutral. In this new coupling, Artia has once again matched packaging with genuine musicianship.

The Branko Krstanovich Chorus of Yugoslavia at Carnegie Hall, Bogdan Babich, conductor. (Monitor MP 576, \$4.98*)

A highly adequate group of a cappella performances of various folk music, with a brief excerpt from Orff's *Catulli*

Carmina as novelty. The bursts of applause following each selection are eventually bound to irritate even more than is the generally routine repertoire included in this disc; the fine unanimity of attack and astonishing range of dynamics are of chief interest here. A curious inclusion is a Negro Spiritual, *Soon Ah will be done*, which is so clearly enunciated as to suggest that the diction in all the selections is pluperfect.

—John W. Clark

MUSIC IN NEW YORK

Monteux Launches Stadium Season

Pierre Monteux, blithe and benign as ever at 86, conducted a program of gargantuan proportions, with Roberta Peters as soloist, at the opening of the Lewisohn Stadium concerts on June 20. There were five works, including the Franck Symphony, on the first half alone.

The novelty of the evening was Paul Creston's *Dance Variations for Soprano and Orchestra*, Op. 30, in its world premiere. Although composed in 1942, this work had never achieved performance. It was easy to see why. There is no text, the voice using vowel sounds to project the melodic lines. Mr. Creston usually writes energetic, bouncy music, but this piece was nothing but faded and trite prettiness about 75 years behind the times. Miss Peters sang it fluently enough, but she could not bring it to life.

Her other numbers were stock vehicles from the coloratura garage: the Prayer and Barcarolle, *Veille sur eux toujours*, from Meyerbeer's *L'Etoile du Nord*; the Mad Scene, *A vos jeux, mes amis*, from Thomas' *Hamlet*; the aria, *Charmant oiseau*, from David's *Perle du Brésil*; and the Bell Song from Delibes' *Lakmé*.

Miss Peters has been changing her voice of late, obtaining more color and volume in the middle range, and becoming more of a lyric soprano. Her tones above the staff, always a bit hard and metallic, have become more so in the process. Since her lower voice is richer and more appealing now, she might well sing more lyric arias and less piping acrobatics. There had obviously not been sufficient rehearsal time, and some very curious things happened in the accompaniments, but she carried everything off with aplomb and received an ovation.

Besides the Franck Symphony, the orchestra played Berlioz' overture, *Le Carnaval Romain*, and Strauss's *Don Juan*. Mr. Monteux piloted everything with splendid assurance, even through some rough waters. The airplanes had been carefully timed, as usual, to pass over the Stadium during the softest passages. At intermission, the irrepress-

sible and irreplaceable "Minnie" Gugenheimer introduced Mayor Robert F. Wagner, who made a commendably brief speech of welcome. The audience was disappointingly small, but then, the program was scarcely teeming with challenge or excitement.—Robert Sabin

Browning Soloist

The third Stadium Concert, originally scheduled for June 22, was postponed till the next night because of the weather. Pierre Monteux again conducted, and John Browning was soloist in Prokofiev's Third Piano Concerto.

Respighi's transcription of the Bach C minor Passacaglia opened the program on an uneasy note; the Orchestra sounded insecure and the winds in particular produced great fistfuls of wrong notes.

The next two works, by Debussy and Ravel, were much better played. The *Prélude à l'après-midi d'un faune* and the second *Daphnis et Chloé* suite both benefited from fine flute playing. The latter work received an almost too clear performance, in which, because of the Stadium's distortion-laden amplification system, the woodwinds were artificially prominent. But these two pieces are in Mr. Monteux's strong suit, and despite the acoustic imbalances and the orchestra's generally mediocre playing, neither of which was the conductor's fault, it was still good to hear (and see) him do them again.

Once Messrs. Browning and Monteux had agreed on a suitable tempo for the first movement (the pianist wanted it faster), the Prokofiev came off well enough, though the piano, once again because of the sound system, suffered acoustically. Mr. Browning played with the necessary bravura, but seemed to take this playful music too seriously.

—Michael Brozen

Dance at the Stadium

If there is a more inappropriate setting for ballet in New York than Lewisohn Stadium, it would be difficult to find it. From the choice seats or tables, one can only see the dancers' bodies above ankle or knee level, depending upon exactly where you are. A block back, in the semicircular cement stand, one may see the entire stage, but from here the dancers appear thimble size and are completely unidentifiable. The only other recourse is to stand outside the chains that hang some distance at either side of the stage, and even here it is impossible to view the dancers' feet.

For the first of the two "ballet" evenings, June 29, the Stadium presented two of our greatest dancers — Maria Tallchief and Erik Bruhn — with a most distracting view of the orchestra on stage sawing away behind them. In addition, an overwaxed stage made it impossible for Tallchief and Bruhn to perform more than a section of the *Black Swan* pas de deux, and the slippery floor also caused them to dance

the *Nutcracker* pas de deux in a most tentative manner.

The addition of three such unsuitable ballets for this setting as *The Duel*, *Design For Strings*, and the premiere of William Dollar's new *Divertimento*, to Benjamin Britten's *Soirées Musicales*, added nothing to the evening's artistic level. Furthermore, these three works were danced by an amalgamation of performers from the New York City Ballet and the American Ballet Theatre with little or no unity of style, since the participants, quite obviously, were unaccustomed to performing together. Patricia McBride, Conrad Ludlow, Suki Schorer, Anthony Blum and Linda Yourth are members of the New York City Ballet, while Elisabeth Carroll, Irene Apinee, Gayle Young, Richard Beaty and Ivan Allen appeared by courtesy of the American Ballet Theatre. In these three ballets, Elisabeth Carroll easily danced off with the honors in *The Duel*, though she was most inadequately partnered by Ivan Allen, who was recently made a leading dancer in the American Ballet Theatre.

The second program, July 1, found the orchestra in the pit, where it belonged in the first place. However, this put the dancers out in front of the plain and dreary background of the Stadium itself. For this performance, Tallchief and Bruhn substituted the Grand Pas de Deux from *Don Quixote* for *The Nutcracker*. Their superb dancing made even the heat, the uncomfortable choice between off-center seats or standing at stage-side seem worthwhile. Viewed straight from the side, from the wings, as it were, it becomes more evident than ever that Bruhn is a magnificent partner and a technical virtuoso. Tallchief, likewise, was in top form, which is really something to see. Both were given deserved ovations.

An additional high point on July 1 was the New York premiere of Alvin Ailey's superb new jazz work, *Roots of the Blues*, which was danced by Mr. Ailey and Carmen De Lavallade. The musical setting was provided by five blues songs, sung by Brother John Sellers, to the guitar and drum accompaniment of Bruce Langhorne and Shep Shepard. To say that the result was almost incendiary is putting it mildly. The choreographic construction, the breadth and scope of the movement obviously reached to the far corners of the Stadium, if one can judge by the bravos at its conclusion. This new dance work marks a still further advance by Mr. Ailey, and he and Miss De Lavallade danced it magnificently.

—Arthur Todd

French Opera Night

"French Opera Night," July 6, included Lily Pons's first Stadium appearance in six years and the Stadium debut of the young Canadian-born tenor, Richard Verreau. With Alfredo Antonini conducting, Mr. Verreau was heard in two Massenet arias, the Flower Song from *Carmen*, and excerpts from *Lakmé*. His voice has both quality and

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color. The *Carmen* excerpt was touching. A couple of jet planes and the Stadium's variable amplification system precluded further analysis of Mr. Verreanu's abilities.

It is always a pleasure to see Miss Pons, although to hear her now tends only to recall the glories of the past. She was gorgeously gowned and generously received by the crowd. Her vehicles were such Pons specialties as the *Shadow Song* from *Dinorah* and the *Bell Song* from *Lakmé*. Bits and pieces by Berlioz, Rabaud and Lalo rounded out an evening that provided limited rewards after the climb up 137th Street to the Stadium.

—Wriston Locklair

Italian Night

"Italian Night," a staple of Stadium programming for more than a decade, drew a large Saturday night crowd, July 8, that would have been much larger had not late afternoon showers dampened the Bronx. The soloists—all veterans of these annual outings—were Licia Albanese, soprano; Jan Peerce, tenor; and Robert Weede, baritone. There were arias and duets from 10 operas, including *Rigoletto*, *Otello*, *Luisa Miller* and *La Traviata*—to name some of the Verdi contributions—as well as Cilea's *Adriana Lecouvreur*, Giordano's *Andrea Chenier*, and Rossini's *Barbiere di Siviglia*. Alfredo Antonini led several overtures as well as the finale from Alfredo Casella's *Italia*, a nonoperatic titbit that is no more adventurous than its thematic material, *Funiculi, Funicula*.

Mr. Weede, who has been "The Most Happy Fella" on Broadway and elsewhere for a couple of years, has not lost his power and vitality as a singer of major operatic roles. His *Credo in un Dio crudel*, from *Otello*, was a stirring performance, and, at the other extreme, the *Largo al factotum* of Rossini was full of fun and bounce.

Miss Albanese, in a flowing pink gown, pleased her fans with attractive renderings of Puccini, Verdi and Cilea arias. Mr. Peerce, who seemed short of breath most of the evening, was at his best in an aria from *Luisa Miller*.

The program was dedicated to New York City's celebration of the 100th Anniversary of Italy's Unification and Independence. National anthems opened the evening, and, at intermission, Alfred Antonini was honored with a citation from the New York City Committee for the centennial for having led the annual Italian nights since 1948.

—Wriston Locklair

Landau Conducts

The July 11 Stadium Concert presented Siegfried Landau, musical director of the Brooklyn Philharmonia since its founding eight years ago, in his Stadium debut. He offered a commendably well balanced and interesting program, the most notable musical event of which was a performance of Dvorak's increasingly popular Fourth

Symphony.

My seat, though not in the bleachers, was too far from either the stage or an amplifier for me to hear many of the softer passages, particularly when these coincided with aerial traffic jams, or with sudden booms in the refreshment trade. The quiet second movement of the Dvorak suffered especially, and was all but interrupted by a nine o'clock departure from La Guardia.

The Symphony's sure-fire, strongly forward-moving finale, less concerned with detail and more with over-all shape than the earlier movements, was easier to grasp in these noisy surroundings, and brought forth the best playing in the piece. Mr. Landau tended to rush in the first two movements of the work, and while he conducted the third movement with appropriate lyricism, his sentiment was not completely shared by the orchestra.

Ruggiero Ricci was soloist in Paganini's Violin Concerto No. 1. He played the virtuoso piece with great enthusiasm, though at times with inaccurate intonation and hyperbolic dynamics. His zeal was answered in kind by the audience, who called him back for repeated bows. Mr. Ricci offered more Paganini, two unaccompanied *Caprices*, as encores.

The concert opened with Copland's hearty *Outdoor Overture* and closed with Stravinsky's magic *Firebird* music.

Despite the Stadium's usual acoustical troubles and some performance problems, this was an evening of more than just summer-weight music, and the concert was a great success with the sizable crowd. —Michael Brozen

Pennario Soloist

For all their surface vitality and exuberance of spirit, Shostakovich's First Symphony and Khachaturian's Piano Concerto, the featured works on this July 13 program, are beginning to sound a bit seedy. There was, however, nothing flat or stale about the performances. They made the evening's trek to the Stadium, under windless, lowering skies, eminently worth-while. The threatened rain, which never came, did, unfortunately, keep the audience down to a pitiful low.

Leonard Pennario, making one of his all too rare local appearances, played the concerto with his customary mastery and brilliance, and with notable beauty of tone and finesse in the slow movement. Thanks to the calmness of the night, his finely spun pianissimos were neither wafted away by breezes nor distorted by the vagaries of the amplification systems, although a few were drowned out by overflying planes.

Siegfried Landau, winding up a four-day stint as guest conductor, again proved to be a perceptive musician and able leader. He stressed the symphony's youthful buoyancy and gave Mr. Pennario excellent support in the concerto. Rossini's lively Overture to *La Gazza Ladra* opened the concert.

—Rafael Kammerer

PERSONALITIES

Ann Schein will be the first American woman pianist to tour the Soviet Union when she appears in Russia Nov. 9-19 playing recital and orchestral engagements in Moscow and other cities.

Fausto Cleva, after completing his 27th season as conductor of the Cincinnati Summer Opera at the end of July, flew to Vienna to conduct nine performances at the Staatsoper, between Sept. 5-30. In October, Mr. Cleva returns to New York to begin rehearsals for *La Fanciulla del West*, the opening work of the Metropolitan Opera's 1961-62 season.

Zubin Mehta became the youngest conductor ever to have led the Vienna Philharmonic when he made his Austrian debut on June 11. Mr. Mehta then returned to this country for appearances at the Hollywood Bowl and the Vancouver Festival.

David Smith has just completed his second season with the Dortmund Staatsoper. Known in Germany as David Schmidt, the baritone will tour Europe and South America next season with the Deutsche Gastspieloper, a group sponsored by the Salzburg Festival. In December, he will record the role of Pilate in Bach's *St. John Passion* for Westminster Records in Vienna.

Benno Moiseiwitsch arrived last month to appear at Robin Hood Dell and Lewisohn Stadium. On Aug. 3 he played at the Hollywood Bowl. Between these engagements he participated in recording sessions in New York under a new contract with Decca Records.

Lee Venora, who recently completed a series of engagements with the Cincinnati Zoo Opera, has been signed to play opposite Alfred Drake in the Broadway musical, *Kean*. With music and lyrics by Wright and Forrest, *Kean* is based on the life of Edmund Kean, famous English actor. The musical opens in New York at the Broadway Theatre, Nov. 2.



Irene Dalis will make her Bayreuth debut this summer in the role of Kundry. The mezzo-soprano will be the first American-born artist to sing this role at Bayreuth. When she returns from the Festival, she will begin rehearsals for the San Francisco Opera premiere of Norman Dello Joio's *Blood Moon*. At the Metropolitan Opera she will sing her first Ortrud, *Princesse de Bouillon* in the revival of *Adriana Lecouvreur*, and roles in the *Ring* cycle.

Fritz Mahler has just returned from a conducting tour in South America where he led six concerts in Buenos Aires, Cordoba and Santiago de Chile.

Sylvia Marlowe commences her 1961-62 concert engagements with an appearance with the Phoenix Symphony on Oct. 24. She will play a Bach harpsichord concerto and Poulenc's *Concert Champêtre*.

Alfredo Antonini, who has conducted the annual Lewisohn Stadium Italian Nights since 1948, was honored by the New York Committee for the Italian Centennial with a citation signed by Mayor Wagner. The award was made during intermission on July 8 on the Stadium stage.

Richard Franko Goldman, conductor of the Goldman Band, received the Alice M. Ditson Conductor's Award of \$1,200, given annually by Columbia University to an American conductor for outstanding musicianship and leadership in this country.

Marjorie Mitchell will appear as piano soloist with the Orchestra of America, under Richard Korn, at the East River Park Amphitheatre in New York City on Aug. 15.

Pierre Boulez has been asked to conduct *Parsifal* at the 1963 Bayreuth Festival, according to the *London Times*.

A. Willard Straight, left, and **Russell Stanger**, center, discuss with **Geoffrey Wadington**, director of the Canadian Broadcasting Corporation, plans for their CBC concerts (Photo: Henry Fox)

B. Kurt Herbert Adler, right, director of the San Francisco Opera, receiving the Republic of Austria's Great Order of Merit from **Karl Weber**, Austrian consul-general in San Francisco (Photo: Carolyn Jones)

C. Carlos Chavez at an Aspen orchestral rehearsal (Photo: Ted Dutton)

D. Josef Krips, left, and **Benno Moiseiwitsch** discuss the score of Beethoven's *Emperor Concerto*, which they performed this summer at Robin Hood Dell and Lewisohn Stadium

E. Erroll Garner at a recent birthday party in his honor in Los Angeles

F. Henryk Szeryng and friend at the Aix-en-Provence Festival

G. Pvt. Agustin Anievas plays for Pvt. Daniel Pollack (Photo: U. S. Army)



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Beethoven Festival

For his fourth Lewisohn Beethoven series, July 18-20, Josef Krips programmed the First, Fourth, Fifth, Seventh, and Ninth Symphonies; the *Leonore* Overture No. 3; the Fifth Piano Concerto; and the Violin Concerto. Even the overhead planes and the bells of City College could not dim the luster of these evenings of superb music making. Mr. Krips is no hell-and-brimstone Beethoven evangelist. His approach is one of disarming simplicity, coupled with a knack for settling on what always seem to be ideal tempos. He keeps his "interpretative" distance from the score, so that the music has a completely natural flow.

Michael Rabin was soloist in the Violin Concerto, July 18, and he played with high polish and assurance. Interpretatively he was a bit cool, and the broad lines of the piece were noticeably earth-bound. It is to his credit that he chose the marvelous cadenzas of Fritz Kreisler.

In the *Emperor* Concerto, July 19, Benno Moiseiwitsch proved perfectly in accord with Mr. Krips. Neither musician attempted to inflate the piece, as is so often its fate, and the result was a breath of fresh air. The pianist was beautifully aware of his instrument's place in the over-all texture, and the rhythmic problems of the piece simply did not seem to exist. But then such is the stuff that a real master, like Moiseiwitsch, is made of.

For the Ninth Symphony, July 20, Mr. Krips had an excellent quartet of soloists — Theresa Coleman, soprano; Shirley Verrett-Carter, mezzo-soprano; Rudolf Petrak, tenor; and Norman Farrow, bass. His chorus again this year was Margaret Hillis' American Concert Choir. —John Ardoin

The Goldman Band

Central Park Mall—Opening Concert, June 23, Richard Franko Goldman and his admirable group opened this year's season of the Guggenheim Memorial Concerts in fine style. The program was calculated to please a multitude of tastes, which was just perfect for a band concert. There was no brow- (low, middle or high) beating.

Aaron Copland's *Variations on a Shaker Melody* (1960) received its first New York performance. The work is taken from the last part of *Appalachian Spring* and is subtly scored—so subtly, in fact, that only the finest of bands will be able to do it justice. There is very little instrumental doubling, and the work has an exposed, open sound.

A processional march by Alec Templeton, *New York Skyline*, written for the Band's 50th anniversary, was heard in its first performance. Intentionally modeled after the *Pomp and Circumstance* Marches, it emerges a very successful heir to Elgar's expansiveness. The trio tune is wide, phrased *nobilmente* and immediately hummable.

Three Grand Military Marches by Hummel opened the second half of the

program. These were delightful trifles that anticipated the well-known idioms we have come to associate with Sousa and followers. In fact, if they had been scored in Sousa-fashion, the similarities would be startling.

The *Quicksteps* of Holloway and Schmidt, two early examples of 19th-century American band music, were revived after years of silence. They proved to be naive little morsels, musical equivalents of Currier and Ives. More music of this period will be played by the band throughout the summer in celebration of its 50th anniversary. If they are as much fun as the present pieces, audiences are in for a treat.

The rest of the concert consisted of the usual staples: *The Carnival of Venice*, (with James Burke as soloist); selections from the *Sound of Music*; Robert Ward's *Prairie Overture*; and two marches by Goldman *père et fils*, the latter's *Foundation* and the former's *On the Mall*, now a tradition in which the audience participated with evident delight. Sarah Fleming sang *Depuis le Jour* and a couple of encores, all of which were rapturously received. In fact everybody had a good, informal time. Just right! —Michael Sonino

Editorial . . .

(Continued from page 5)

Last year the BBC spent \$27,300,000 in fees to musicians, composers, artists and writers of all kinds, including those concerned with the lighter forms of entertainment. Of this, \$1,624,000 was spent on its permanent orchestras, which provide full-time employment for about one quarter of the permanently employed musicians of the country.

What lessons can we in the United States learn from all this? Well, for one thing, it is obvious that television and radio are a national concern and that the very people who are using them are becoming increasingly aware of their importance to the nation and its future. It is also clear that an organization that has clearly acknowledged its obligation to consider the public good in determining its programs and policies is more sensitive to criticism and public pressure than one with only vague responsibilities.

It is also obvious that if we want to improve standards, we must spend money on the best brains and talents of the nation and give them an opportunity to do their best work in these media. This means that the directors of radio and television have to be men of high intelligence, with a keen sense of public duty as well as practical business sense.

We have to use common sense in dealing with these problems. We must consult the public, not dictate to it. But we must have faith in the people and their basic soundness of instinct and intelligence. After all, the American public school system and our whole government are based on the same faith and principles.

Perhaps the most pressing and pain-

ful question for us in the United States is: Can private enterprise, prodded and stimulated by the government, fulfill the essential obligations of such a program? Or must the government face the fact that television and radio programs of sufficiently high quality and coverage to further the social, cultural and political good of the nation are commercially unfeasible and must be supported by the government itself?—Robert Sabin

ARTISTS AND MANAGEMENT

NCAC

The Summy-Birchard Publishing Co., of Evanston, Ill., which in the past few months has acquired both the *Musical Courier* and Civic Concert Service, bought National Concert and Artists Corporation last month, the second largest concert management association in the country. NCAC was formerly owned by Luben Vichey. Both NCAC and Civic Concert Service will continue to maintain New York offices.

SARDOS-FISHER

Thomas Hayward, tenor, of the Metropolitan, New York City, and Philadelphia Grand Opera Companies and Anton Guadagno, conductor of leading orchestras both here and abroad, recently signed contracts with the Sardos-Fisher Management Corporation in New York City.

LETTERS TO THE EDITOR

(Continued from page 4)

not my execution of the make-up that should be argued. From the reading of Miss Williamson's article, it would seem as if my make-up actually were more nearly perfect than one could hope for. I intended to age exactly 40 years to the day, as will become obvious from what follows. Just as Wagner with his overt love of symbolism made Parsifal and Kundry "biblical types" of Christ and Mary Magdalene, so does it seem obvious to me that he made Parsifal's wandering and suffering in the wilderness under a curse, seeking the Grail's Shrine, a "biblical type" of the children of Israel, lost and wandering in the wilderness, seeking the Promised Land. And how long did they wander? Exactly 40 years. Thus it is a matter of deliberate choice on my part that Gurnemanz should age exactly 40 years, and how Miss Williamson arrives at this figure in her article is nothing short of telepathic. Now that I have, I think, successfully defended the execution of my make-up, I am open to criticism for my conception, but this is how it should be.

Miss Williamson was very kind in speaking of me as "an interesting and

maturing artist." Regarding her criticism of the Metropolitan's *Don Carlos*, she said my Philip was an "otherwise sympathetic and seriously intelligent study," for which I am likewise grateful. But to add that it was "not as illuminating and deep in sudden rage" as that of a Covent Garden guest artist, again implies a defect in portrayal. As before, we have a confusion between execution and concept.

In my research on the historical picture of Philip, I found the following quotes in Gayarre and Walsh: "He (Philip) was dead to compassion, insensible to flattery, and inaccessible to surprise. . . . He permitted no surprise of judgment, and never allowed himself out of control. . . . He absolutely refrained from ever showing any grief or emotion. . . . He was somber, taciturn, . . . with no human sympathies. . . . He had no more heart than a stone statue." This sort of quotation is endless in the literature, and indicates why my portrayal is "not as illuminating and deep in sudden rage" as that of other artists. I did not intend it to be. My conception can certainly be challenged, but it does seem that my execution did have some of the effect I was seeking.

All in all, my argument removes much of the discussion from the plane of execution to that of concept, and indicates a possibly unrecognized barrier between artist and critic. I do not yet know how this problem can be resolved, unless the singers would take it upon themselves to inform the critics, in advance, of their concepts and intentions. I do not know how this would be received by the reviewers, or if it is at all advisable. It is also possible that MUSICAL AMERICA might reserve a bit of space, each month, for a rebuttal from the artists. What good, if any, may derive from this letter will depend on the action or interest it will evoke on the part of other artists or reviewers. From where I stand, at least, it is worth an effort.

Jerome Hines
Bayreuth, Germany

Mr. Hines's insistence that we should judge an artist in the light of his conception as well as of his execution brings up many interesting problems of criticism. Miss Williamson's point in her Parsifal comments was that one character should not age five years during the same period in which another ages 40 years, in the same production. But Mr. Hines is absolutely right that the distinction between conception and execution is frequently overlooked in criticism. The critic should judge the performer's conception from what he sees in the theatre, "unprepared," but he should take it into account. —The Editor

Fort Worth, Texas.—The Fort Worth Opera Association's 16th season will consist of three operas on six nights: *Boris Godunoff* (Nov. 15, 17), *Madame Butterfly* (Jan. 17, 19), and *The Bartered Bride* (Mar. 28, 30).

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COMPOSERS' WORLD

Contemporary Composers Lead, According to BMI

At a recent examination of programs from 268 American Orchestras, Broadcast Music, Inc. (BMI), found that among 9,987 works played at 2,338 concerts, contemporary composers led the standard, pre-1900 composers with more works performed during the 1960-61 season.

A supplemental survey by BMI of 74 major orchestras showed an increase of 7.2% in the number of contemporary works played, and an increase of 15.3% in the total number of their performances during the past season.

Of the top 10 works in this category, only two were written after 1940: Hindemith's *Symphonic Metamorphoses on Themes by Weber* (1943), and Britten's *Young Person's Guide to the Orchestra* (1946). The other works in the BMI top-10 category were *La Mer* (1905); *The Firebird Suite* (1910); *Daphnis and Chloe* (1912); Prokofiev's Piano Concerto No. 1 (1912); *Classical Symphony* (1917), and Violin Concerto No. 2 (1935); *La Valse* (1920), and Barber's *Adagio for Strings* (1938).

The 10 most frequently performed works in the standard repertory, according to the BMI survey, were Beethoven's First and Second Piano Concertos, First Symphony and Violin Concerto; Mozart's Symphony No. 41 and the K. 466 Piano Concerto; Liszt's Second Piano Concerto; Schubert's Seventh Symphony; the Brahms Violin Concerto; and the Franck D minor Symphony.

Contemporary composers whose works surveyed were longer than five minutes were, in order of most performances: Prokofiev, Ravel, Stravinsky, Copland, Bartok, Hindemith, Debussy, Barber, Gershwin and Respighi. The standard composers, in the same order, were: Beethoven, Mozart, Brahms, Wagner, Haydn, Mendelssohn, Bach, Verdi, Dvorak and Schubert.

Orchestras involved in the BMI survey included all major metropolitan groups, 169 of the 883 community orchestras, and 50 of the 250 college orchestras.

A new opera by Erik Chisholm of the University of Cape Town, South Africa, entitled *Canterbury Tales*, will receive its premiere in Cape Town in October. A dramatization of three of Chaucer's tales, the libretto is in 14th-century Middle English.

Howard Hanson was named Composer of the Year by the San Antonio Symphony. Mr. Hanson was just made a member of the American Academy of Arts and Sciences.

First Performances in New York

Band

Leidzen, Erik: *Post Bellum, 1865* (Goldman Band, July 5)

Chamber

Huggler, John: *Notturmi Piccolini*, for nine violins and two cellos (Eisner and Lubin Auditorium, July 10)

Orchestra

Branscombe, Gena: *Procession* (from Symphonic Suite *Quebec*) (Broadway Symphony, June 3)

Colgrass, Michael: *Divertimento for Eight Drums, Harp, and String Orchestra* (New York Shakespeare Festival, July 10)

Creston, Paul: *Dance Variations for Soprano and Orchestra*, Op. 30 (Lewishohn Stadium, June 20)

Percussion

Ajiro, Keisuke: *Sextet No. 1* (Manhattan Percussion Ensemble, July 13)

Anslinger, Walter: *Suite for Percussion* (Manhattan Percussion Ensemble, July 13)

Belmar, Harold: *Timbradun* (Manhattan Percussion Ensemble, July 13)

Hanna, James: *Fugue and Chorale* (Manhattan Percussion Ensemble, July 13)

Rosenberg, Michael: *Two Moods for Percussion Quartet* (Manhattan Percussion Ensemble, July 13)

Karol Fahnestock presented a lecture on "American Composers and American Music" at New York's Donnell Library, June 29, and at Columbia University, June 30. The lecture at Columbia included a recital of his own piano works.

Grant Beglarian has been appointed field representative for the Ford Foundation-National Music Council's program to place young composers in secondary public school systems.

Mark Bucci's *Cheaper by the Dozen*, a musical based on the book by Ernestine and Frank Gilbreth, Jr., has been optioned by Lester Osterman for production on Broadway next winter. With lyrics by David Rogers and book by Christopher Sergel, the show will be an affectionate satire of opera, Westerns and ballet.

Richard Bales conducted performances of his own and other American music this summer in Richmond, Va.; the Brevard Music Center; the Mondamin Starlight Concerts in Baltimore; and the Watergate Amphitheatre in Washington.

The American premiere of Jean Francaix's *L'Adolescence Clementine* took place in Hancock, Maine, at the Domain Music Concerts, July 9.

The Boston Symphony's 1961 Horblit Award of \$1,000 was presented this year to Alexei Haieff.

John Huggler was commissioned for a new work for New York University's three-year-old summer concert series. His *Notturmi Piccolini* was featured at the opening concert, July 10.

Paul Hindemith's new opera, *The Long Christmas Dinner*, with libretto by Thornton Wilder, will have its premiere in Mannheim, Germany, in December.

Alexander Tcherepnin conducted his Fourth Symphony with the Northern BBC Symphony in Manchester, England, June 10.

The University of California at Davis has commissioned Darius Milhaud to write his 12th Symphony, to be performed at the college by the San

Francisco Symphony under Enrique Jorda during an arts festival on that campus next year.

Noel Lee, pianist, of the Lee-Makanowitz Duo, won the annual Arthur Shepherd Composition Prize award by the Ohio State Music Teachers Association for a song cycle for soprano, flute and guitar.

AWARDS

Kenneth Perry, 20-year-old tenor from Saskatoon, Canada, presently studying at the Juilliard School, won the annual Scholarship Fund Award given by the Canadian Women's Club of New York.

Werner Torkanowsky was named the winner of the Walter W. Naumburg Foundation's conducting award. Mr. Torkanowsky will conduct the New York Philharmonic on Dec. 28 and 30. The soloist will be Joseph Silverstein, winner of the Naumburg Foundation's 1960 String Competition, and the program will also include the performance of a new work to be selected by the Naumburg Recording Jury.

CONTESTS

Second International Conductor's Competition, May 1962—Liverpool. With the cooperation of the BBC, the competition is held to provide an opportunity for young conductors to demonstrate their ability. Limited to applicants between 18 and 35 as of July 1, 1962. Application forms must reach the general manager by Dec. 15, 1961. All competitors will conduct twice at public concerts. Prizes include a studio broadcast concert with the BBC Northern Symphony in Philharmonic Hall; engagements with the Royal Liverpool Philharmonic; and cash prizes. For details and applications write: General Manager, Royal Liverpool Philharmonic, Philharmonic Hall, Hope Street, Liverpool, England.

Third International Competition in Conducting, Rome. Sponsored by the Accademia Nazionale di Santa Cecilia. Candidates must not be over 40 years old at the time of the contest, May, 1962. Applications must be accompanied by birth certificate and two photos; proof of conducting experience, such as programs; an entry fee of 10,000 lire (\$16.00), not refundable. Applications must be received before Jan. 31, 1962. First Prize: two million lire (\$3,200) and an invitation to conduct one subscription concert of the Santa Cecilia Orchestra during their 1962-63 season with honorarium of 150,000 lire (\$240). Second prize: one million lire. For information and applications: Segretaria dell'Accademia Nazionale di Santa Cecilia, Via Vittoria 6, Rome, Italy.

Composers Press 18th Annual Publication Award Contest, 1961. The Press offers a royalty contract for this year's contest. Works in the following categories: piano teaching pieces; woodwind trio (any combination), or woodwind and strings; and anthem for organ and mixed chorus. Entry fee for the first is \$1.00; for the two latter, \$2.00. A sealed envelope containing name and address carrying a pen name or identifying mark must be attached to each manuscript. Deadline for submission, Dec. 31, 1961. Composers Press, 1211 Ditmas Ave., Brooklyn, N. Y.

Eighth International Singing Competition, Toulouse. To be held in Toulouse, France, from Oct. 5-10, 1961. The judges represent France, Belgium, the United States, Italy, Great Britain, and the Soviet Union. For information and rules: Secrétariat, Donjon du Capitole, Toulouse, France.

American Guild of Organists and the Horn Club of Los Angeles. Two prizes awarded to American composers for an unpublished work scored for from 4 to 12 French horns and organ (\$250 award), and a work for one French horn and organ (\$100 award). Each composition to remain property of composer with the right of one performance at the A.G.O. National Convention, July 2-6, 1962. Scores must be received no later than March 1, 1962. For information: Rayner Brown, contest chairman, 2423 Panorama Terrace, Los Angeles, 39, Calif.

Bavarian Radio International Music Competition. Performers from all countries are invited by the West German Broadcasting System to participate in a public contest in Munich from Sept. 5-21, 1961. Categories include voice, piano, violin, oboe, string trio, piano trio. The caliber of performance must be suitable for broadcast. Twelve prizes are offered. For full information: International Musikwettbewerb, Bayerischer Rundfunk, Munich, Germany.

American Bandmaster's Association. The annual \$500 Ostwald Award will be given for an original band work. Manuscripts are to be sent to Capt. John Yesulaitis, U.S. Air Force Band, Bolling Air Base, Washington 25, D.C. Deadline is Jan. 31, 1962. The winning composition will be played at the 28th annual convention of the American Bandmaster's Association on March 10, 1962, at Lafayette, Ind.

Queen Marie José Prize. A Concerto Breve for Cello and Orchestra, from 12 to 15 minutes long. Entries should consist of score and tape recording. All entries to be anonymous with composer's name enclosed in a sealed envelope. Prize: 10,000 Swiss francs. Deadline: June 2, 1962. For full details write: Secretariat of the Musical Prize Contest "Queen Marie José," Merlinge (Gy) Geneva, Switzerland.

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EDUCATION

Lenox, Mass.—The 1961 session of the School of Jazz (Aug. 14-Sept. 9), which was announced in the July issue of MUSICAL AMERICA, has been canceled due to insufficient applications. The student body would have been 15, exactly the number of faculty members planned for the session. With most of them on scholarship, income would have been substantially less than the costs involved. Moreover, the instrumental distribution would not have provided satisfactory ensemble balance. During the year the governing committee will study the problems involved with a view to possible modification of the School's plans and organization.

Baltimore. — Mrs. John Charles Thomas is presenting her late husband's entire music library to the Peabody Conservatory of Music, where Mr. Thomas began his musical training. According to Peter Mennin, the Conservatory's director, the collection includes thousands of songs and instrumental works and a vast assortment of opera, light opera and musical comedy scores. Mr. Mennin also announced that as a result of numerous expressions of interest from friends of the late baritone, a John Charles Thomas scholarship to the Conservatory will be established in his memory.

Lenox, Mass.—The Fromm Foundation has awarded grants to 11 musicians for the study and performance of contemporary music at the Berkshire Music Center. Five of them are members of the Center's Department of Composition: Peter Marsh, Theodora Mantz (violin); Paul Hersh (viola); Donald McCall (cello); and Paul Jacobs (piano). The other six are Fellows of the Center: John Perras (flute); David Perkett (oboe); Arthur Bloom (clarinet); William Brown (French horn); Jane Taylor (bassoon); and Marianne Weltmann (soprano). The Fromm Fellows perform at the lecture-concerts, the Composers' Forums, and in demonstrations and illustrations for the benefit of the student composition classes.

Toronto, Ont. — The University of Toronto has opened an Electronic Music Studio, the first of its kind to be established in a Canadian university. This fall the Studio will move to its permanent home in the new Edward Johnson Music Building. A studio course in electronic music is being offered to a limited number of graduate students.

Aspen, Colo.—The Opera Workshop of the Aspen School of Music presented a double bill of Haydn's *Apothecary* and Bononcini's *Polifem* on July 28-29. Both works were performed in English, with the orchestra composed of advanced instrumentalists from the Music School.

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Bob Jones Univ. Photographic Studios

Scene from *Norma*, recent production given at Bob Jones University which has given over 25 operas since 1942 including *Ernani*, *Aida* and *Samson and Delilah*

Evanston, Ill.—The appointment of Grigg Fountain as organist and director of chapel music at **Northwestern University** has been announced by Dean George Howerton. The purpose of this appointment is to provide a liaison between the instruction in church music at the School of Music and its practical application in chapel services. Mr. Fountain has been a faculty member of **Oberlin Conservatory** since 1956.

East Lansing, Mich. — The 3rd Annual Congress of Strings, sponsored by the American Federation of Musicians and **Michigan State University**, and attended by 94 scholarship students between the ages of 15 and 22, is being held on the University's campus from June 18 to Aug. 12. The program of the Congress is aimed at developing talented young string players and encouraging them to fill the gaps in the rapidly growing orchestras in this country. A string orchestra of 50 players rehearses each day under the direction of Thor Johnson, conductor of the Cincinnati Symphony. At the same time other smaller groups are instructed by noted concertmasters Rafael Druian (Cleveland), Frank Houser (San Francisco) and Hyman Goodman (Toronto). Other instructors include Mishel Pastro and noted first-desk men Lorne Monroe (cello, Philadelphia), William Lincer (viola, N.Y. Philharmonic), and others.

Flushing, N. Y. — A new series of concert events will be inaugurated at the newly built Charles S. Colden Auditorium at **Queens College**, the largest concert hall on Long Island. The series will begin on Sept. 30 with a concert by Risé Stevens. Other events scheduled are appearances by Jaime Laredo, the Detroit Symphony, Alexander Brailowsky, Jose Limon's Dance Company, the National Symphony, the New York Pro Musica, and William Warfield.

St. Louis.—Kenneth G. Schuller has been appointed Dean of the **St. Louis Institute of Music**. Mr. Schuller was also recently made the Artistic Director of the Civic Opera.

New York.—**Darrell Peter**, piano teacher, was recently appointed Music Therapist at the New York Veterans Hospital.

New York.—The **New York College of Music** has recently inaugurated a Bachelor of Music-Teachers Education Program for the training of prospective public school music teachers. The courses include instrumental and vocal workshops and "methods and material" courses in instrumental, choral and general categories in which all phases of class methods will be discussed.

New York.—Mrs. Mary Lenom, coordinator of the Preparatory Dept. of the **Manhattan School of Music**, is the first woman to receive a Doctor of Education Degree from **Harvard University**. The Degree was presented to her during commencement exercises in June. It is expected that her thesis, *Music Education in the Public Schools of France*, will be published later this year.

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ORCHESTRAL WORLD

Howard Mitchell Returns to South American Podiums

Howard Mitchell, music director of the National Symphony, recently returned from a 2½-month tour of South America as guest conductor. On May 20 he opened the Orquesta Sinfonica season in Buenos Aires, featuring Joao Carlos Martins in the South American premiere of Alberto Ginastera's Piano Concerto, which the Brazilian pianist recently premiered at the Second Inter-American Music Festival in Washington, D. C.

Mitchell also opened the Montevideo season as guest conductor of the national orchestra, S.O.D.R.E., on May 27. On the last of five programs with this orchestra, in celebration of Uruguay's Independence Day, Mr. Mitchell programmed Hector Tosar's *Ode to Artigas* (liberator and founder of the Republic of Uruguay) along with the South American premiere of John Vincent's Symphony No. 1 in D (A Festival Piece in One Movement).

After returning to Buenos Aires to conduct the Orquesta Sinfonica de Radio Nacional and the Orquesta Sinfonica Nacional in several concerts, Mr. Mitchell returned to the United States for two Hollywood Bowl concerts—Aug. 15, with John Browning as soloist, and Aug. 17, with Ruggiero Ricci as soloist—and a Vermont vacation before beginning his 13th season with the National Symphony on Oct. 17.

In 1959 the National Symphony toured 19 Central and South American countries under the auspices of the President's Special International Program for Cultural Presentations. For his appearances in Brazil and Uruguay last year, Mitchell was acclaimed "conductor of the year" by critics in Rio de Janeiro and Montevideo.

Ventnor, N. J.—Russell Stanger, one of the New York Philharmonic's assistant conductors last year, was engaged to conduct a Festival Youth Orchestra now being organized in Ventnor.

Washington, D.C.—Ten youth concerts by the National Symphony will be underwritten by Mrs. Jouett Shouse and nine Washington area businessmen. In addition, Mrs. Shouse will again sponsor two free concerts—one for Fairfax County school children and a Christmas concert for handicapped children.

New York—The third United States tour of the Berlin Philharmonic will begin with a concert at Carnegie Hall, Oct. 27, conducted by Herbert von Karajan. On Oct. 29, again under von Karajan, the soloist will be Leontyne Price. The orchestra's current tour will include visits to 23 cities within a four-week period. The first half will be con-



Foto-Color

Howard Mitchell (extreme right) and members of the S.O.D.R.E. Orchestra in Montevideo at a party given in the conductor's honor

ducted by von Karajan and the remainder will be under the direction of Karl Boehm.

Oakland, Calif.—The Oakland City Council voted \$15,000 to aid the Oakland Symphony's new season. This was an increase of \$5,000 over last year. Also renewed was a \$5,000 grant for their Gala Concerts. The Symphony also announced that their assistant conductor, Man Bok Kim, is returning to Korea to become conductor of the Seoul Symphony.

Norwalk, Conn.—This coming season, Quinto Maganini will mark his 20th anniversary as conductor of the Norwalk Symphony. He received the Pulitzer Prize in music in 1927, and has conducted the New York Sinfonietta, was founder and conductor of the Maganini Chamber Ensemble, and has guest conducted the New York Philharmonic, the San Francisco Symphony, and other major orchestras. He has successfully combined a musical and business career, and is president of the Kingsbury Machine Works in Pennsylvania, and of a New York publishing firm, Edition Musicus, which he founded.

Cleveland—Four Pops Concert rehearsals of the Cleveland Summer Orchestra are open without charge to the public this season. The concerts are conducted by Louis Lane.

Kansas City, Mo.—The Kansas City Philharmonic has signed a new three-year contract with Hans Schwieger, its current conductor. In addition to their regular events this coming season, the orchestra will add a series of four concerts for university students only. This venture is one of the first of its kind in this country, and will be sponsored by the Philharmonic Society and colleges and universities in the area.

Omaha—During their annual open air Pops Concerts this summer, the Omaha Symphony and the Omaha Youth Symphony played joint concerts on July 19 and 20. This was the second year that the two organizations joined forces, forming a group of almost 200 players.

Sarasota, Fla.—Paul Wolfe has been engaged as conductor of the Florida West Coast Symphony. He replaces Alexander Bloch, who retired last

March after holding the post for the past 11 years. A native New Yorker, Mr. Wolfe is at present with the Casals Festival Orchestra in Puerto Rico where he is leading violinist and official harpsichordist.

Mt. Vernon, N. Y.—The Philharmonic Symphony of Westchester has engaged John Barnett, conductor of the National Orchestral Association, as their musical director for the coming season of concerts to be held in Mt. Vernon's Wood Auditorium. Mr. Barnett succeeds Franco Autori, who has become conductor of the Tulsa Symphony.

Composer Classification

Nikolai Lopatnikoff has pointed out a confusion in the classification of composers in *MUSICAL AMERICA*'s annual orchestral survey. It concerns composers born in other countries who have settled in the United States. To avoid further misunderstandings, we are explaining this classification in detail.

If a foreign-born composer has come to the United States in his youth and had his education and career here, he is classified as an American composer. If a composer already established in his native land comes here and settles and becomes identified with American musical life, he is also classified as an American composer. But celebrated and established European masters like Stravinsky, Hindemith and Schoenberg are not so classified, for obvious reasons, even though they may have become American citizens.

Mr. Lopatnikoff himself should have been included in our list of American composers, for, although born in Estonia in 1903, he came to the United States in 1939 and has long been identified with our musical life both as a composer and as a teacher. Incidentally, we owe him an apology for the omission of his Festival Overture from the list of new works for the past season. Composed for the Detroit Symphony, it was introduced to New York by Paul Paray in January, 1961, with the New York Philharmonic.

—The Editor

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OBITUARIES

GEORGE E. JUDD, JR.

New York—The managing director of the New York Philharmonic since 1959, George E. Judd, Jr., died at Memorial Hospital on July 1 at the age of 36.

A Harvard graduate, Mr. Judd served as manager of the Oklahoma City Symphony for three years before joining the Philharmonic in 1953 as assistant manager. Three years later he was appointed assistant to the president of the orchestra, and in 1958 became its associate managing director.



Bakalar-Cosmo

George E. Judd, Jr.

Under him, the orchestra made four major international tours, including this year's visit to Japan, Alaska, Canada and the southern United States. These were in addition to its regular seasons and various television series.

During Mr. Judd's managership, last February, the Philharmonic signed a contract extending Leonard Bernstein's term as musical director through the 1968-69 season.

Mr. Judd had been a member of the Lincoln Center Council since its inception and was active in planning the development of the Philharmonic's new hall at the Center.

Mr. Judd had also been representative for Jascha Heifetz, and traveled with him on two tours. For two summers he was a member of the press department of the Berkshire Festival at Tanglewood.

He was the son of George Judd, retired manager of the Boston Symphony. Surviving are his father, his wife, three sons and a brother, William, vice president of Columbia Artists Management Inc.

NIKOLAI MALKO

Sydney, Australia. — Russian-born conductor Nikolai Malko, music director of the Sydney Symphony, died on June 23 at the age of 75.

Mr. Malko was a pupil of Rimsky-

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Korsakoff, Liadoff and Glazunoff, and while still a student conducted ballets at the St. Petersburg Imperial Opera, where he later became a principal conductor. After leaving Russia in the early 1920s, he conducted major European orchestras.

Mr. Malko came to this country in 1940 and held teaching posts in Chicago and California. He also became a citizen during this time. In 1956 he assumed his post with the Sydney Orchestra. In 1958 he made a world tour, including six concerts in Russia.

FELIX BRENTANO

New York. — Felix Brentano, producer and director, died on June 24 at the age of 42. Born in Vienna, he directed his first play there at 19. As an associate of Max Reinhardt, he toured with *La Belle Hélène* and *A Midsummer Night's Dream*, coming to this country for the film production of the latter in 1934.

He was director of America's first Mozart Festival, Ernst Toch's *The Princess and the Pea*, and his own version of *The Bartered Bride* at the Central City Festival in 1940. In 1943 he directed two revivals of *The Merry Widow* and *Rosalinda* for the New Opera Company, both of which enjoyed long Broadway runs. In television he was associated with *The Voice of Firestone*.

Before his illness, Mr. Brentano was head of the Columbia University Opera Workshop and of the opera department of Peabody Conservatory. He also served on the board of the National Council of the Metropolitan Opera.

RICHARD H. PLEASANT

New York. — Richard Pleasant, a founder of Ballet Theatre, died on July 5 at the age of 52 after a long illness. He was director of the Mordkin Ballet, and the Ballet Theatre (now known as the American Ballet Theatre) was an outgrowth of this organization. From the time of Ballet Theatre's founding in 1939 until 1941, Mr. Pleasant was its director.

After World War II, he was public relations director for Town Hall, and in 1949 he and Isadora Bennett became managing directors of the City Center's contemporary dance project, the New York City Dance Theatre. The same year, he and Miss Bennett became partners in their own public relations and management firm. From 1954 until 1958 he was manager of the McCarter Theatre in Princeton.

HOWARD E. POTTER

New York. — Howard E. Potter, tour treasurer for such artists as Sembrich, Nordica, Hempel, Cavalieri, Pavlova, and others, died here at the age of 84. He was also associated with the first United States tour of the Diaghileff Company and was a member of the advertising department of MUSICAL AMERICA some 50 years ago.

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